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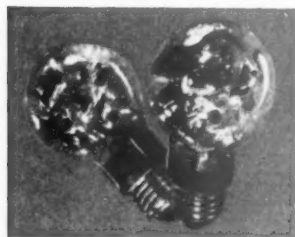
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The Photographic Societies

PHOTOGRAPHIC SOCIETY OF N.S.W.

Placings for the competition on March 17 were: *Advanced*: 1, A. R. Eade; 2, and 3 J. L. Phillips. *Intermediate*: 1, L. Thompson; 2, J. Dudgeon; 3, C. Clarke. *Beginners*: 1 and 2, J. Jude; 3, Mrs. Bagnall; Mrs. Johnson and P. Callow (equal).

On March 24 Dr. A. E. F. Chaffer, A.P.S.A. gave a talk on *Negative Processing, Exposure and the Use of Meters and Filters* was the subject of a lecture given by Mr. H. Tolhurst on March 31. These lectures are the first of a series specially for the beginners, but also as a reminder to more advanced members of the good practices and principles involved in the making of a picture.

The weekend camp held at Jamberoo at the Easter Weekend was a great success; the weather was kind and some good pictures should be shown.

D.H.

CAMERA CLUB OF SYDNEY

A "Marine" competition was the highlight of the meeting on March 10. A fine display of prints was exhibited and members were able to show prints which had been taken on the club outing to Palm Beach. Awards for the competition were given by the club's panel of judges and the results were: A Grade: 1, M. Wright; 2, S. H. Lofts; 3, D. Brown; HC, J. Hory. B Grade: 1, G. Vincent; 2, K. Dietrich; 3, H. Hundt; HC, S. Ridley. Constructive criticism was given by S. Ridley and the judges, and members were invited to give their opinions.

On March 24 a lecture and demonstration on *Stereo Projection and Viewing* was given by Mr. J. Pinnock. The lecturer demonstrated a very fine stereo projector which had been designed by himself and two hand-stereo viewers were passed around. Polaroid glasses were issued to all members and the stereo projection proceeded with remarkable results. Thanks go to Mr. Pinnock for his very interesting lecture.

Persons interested in membership of the club will be made welcome and should contact the Secretary or call at a meeting on the 2nd. Floor, 302 Pitt Street, Sydney, on alternate Tuesdays at 8 p.m. L.F.

WAVERLEY CAMERA GROUP

On March 10, three members gave lectures on Tank Development. J. Browne covered the use of the standard bakelite tank, A. Rosen showed the virtues of the apron type tank for 35mm.—*viz.*, ease of loading and economy of solution, and L. Clark demonstrated the use of a daylight developing dish of his own design. A flash shot was taken, the "tank" was loaded in a changing bag and several minutes later, members were able to inspect the developed negative. This technique of immediate development can prove valuable in many cases.

On March 24 the Club's first competition was held. A. Russell gained the first three places.

New members are still wanted. Meetings are held on the second and fourth Tuesdays of the month. Enquiries to the Secretary, F. H. Green, 20 Wellington Street, Bondi. L.G.C.

MANLY CAMERA CLUB

Our first competition of colour slides was held on the evening of March 5 and Mr. W. Dye of the Photographic Society of N.S.W., who had been previously given the slides for pre-view and judging, was present to give an apt commentary on them. The judge remarked that, as in monochrome prints, many slides were in *record* class despite their good technical quality; but those of the winners were certainly very beautiful and he complimented their authors. In all nine members competed, with a total of 85 slides. The winners were: 1, W. Faulks; 2 and 3, O. G. Phillips. The meeting was attended by 27 members and in addition we were pleased to welcome nine visitors.

On March 19 we were fortunate in having Mr. K. D. Hastings to judge our *Open* competition. His awards were: A Grade: 1, J. G. Jude and J. J. Waterer (equal), 8pts; 2, J. G. Jude and K. Musgrave (equal), 7. B Grade: 1, L. Hope-Caten and K. Carter (equal), 8; 2, Mrs. N. E. Harrison, 7. F.B.S.

MARRICKVILLE DISTRICT PHOTOGRAPHIC SOCIETY

The first Annual General Meeting was held on March 11. The President, Mr. J. Wallace, in his report of the year's activities extended his thanks to the officers of the Society for the way they had carried out their duties, mentioning in particular the Vice President, Mr. F. Roache; the Hon Secretary, Mr. K. Caines; the Hon. Treasurer, Mr. R. Stillaway, and the Publicity Officer, Mr. H. A. Little. The President's thanks were also extended to general public, to business houses and to the photographic trade for their support.

The election of officers resulted: *Joint Patrons*: Hon. F. Daly, M.H.R. and Hon. P. N. Ryan, M.L.A.; *President*: Mr. F. Roache; *Snr. Vice-President*: Mr. J. Wallace; *Jnr. Vice-Presidents*: Mr. N. Wright and Mr. H. Smith; *Hon. Secretary*: Mr. K. Caines; *Hon. Treasurer*: Mr. R. Stillaway; *Publicity Officer*: Mr. H. A. Little; *Committee*: Mr. I. Jones, Mr. B. Rea and Miss C. Mullins. *Print Committee*: Messrs. H. A. Little (Chairman); P. Scott, D. Taplin, K. Russell, and I. Jones.

The subject for the March competition was *Still Life* judged by Mr. Newman and the results were: 1, 2 and 3, I. Jones; HC, H. Smith. Class B: 1 and 2, P. Scott. A lecture and demonstration by Mr. Newman was enjoyed with keen interest by the members.

The results of the points competition to date are: Class A: 1, Jones, 32; H. Smith, 31; R. Buckingham, 13; N. Wright, 9; R. Stillaway, 4; N. Austin, 1. Class B: P. Scott, 42; D. Taplin, 8; A. Rothwell, 8; K. Caines, 6; K. Bonnette, 4; R. Brunsden, 1.

This Society requires new members, male or female. Meetings are held on the second Wednesday of each month in the Engineer's Room of the Marrickville Town Hall. For information please contact the Publicity Officer, Mr. H. A. Little, Box 74, P.O., Marrickville, Tel. LM 1267. H.A.L.

NORTHERN SUBURBS (Sydney) CAMERA CLUB

On March 25 the members relaxed to a showing of sound films and to some very excellent colour slides.

The results of the *Open* competition on April 8 were: B Grade: 1, L. James; 2, F. Cowper and T. Harrison (equal). C Grade: 1 and 2, J. Marquette; 3, J. Jackson.

The competition for May is *Documentary*. On May 20 there will be a showing of colour slides by Mr. H. Slade. Don't miss this as it is really good.

D.M.

EASTERN SUBURBS CAMERAMATEURS

Thirty-one enthusiasts attended our meeting of March 11. Two new members were welcomed, as were two visitors from the Waverley Camera Group. A practical demonstration was given by a Kodak representative on tank and tray development of films and contact printing and member Des. Burfitt who had never done his own processing gave a very fine performance in making his first contact print before the audience. The lecture then turned to *Composition* demonstrated by the use of slides. At this meeting it was decided that the membership of this club be restricted to a maximum of 60 persons. We are already two thirds of the way to reaching this figure. We particularly require more ladies and more advanced workers. Negotiations have commenced for the production of a club badge.

A very successful Field Day was held at Emu Plains on March 22 and shooting conditions were ideal. Twenty-four people left Sydney, but only seventeen were in the party when we camped for lunch and the others were not seen until next meeting night. Shooting began in earnest after lunch when we found a farm with haystacks, ploughs, cart wheels, stables and colwabs.

Competition night, with the subject *Portrait of a Member* was held on March 25 and the results were: A Grade: 1 and 2, G. Thompson; 3, Mrs. Patricia Aston; HC, K. Aston, G. Noble and B. Griffith. B Grade: 1, V. Gadd; 2, N. Dick; 3, S. Martin; HC, L. Nicoll, B. Foster, J. Frazer and K. Whitby.

Messrs. Kodak provided an Enlarging demonstration, and members Mrs. M. Foster and Mrs. M. Hughes tried enlarging for the first time, and quite successfully. Another three members joined our ranks, including 9 years old Patricia Leddon who is already doing her own contact prints.

Next evening, a group of 16 visited the Holtermann display at the Public Library's Dixon Galleries. We are grateful to Miss P. Mander-Jones for conducting us on this viewing, and members found it to be a well spent evening.

K.L.A.

CAMPISIE CAMERA CLUB

Members were favoured by an example of skill and beauty combined when Miss Nita Ford, formerly of McNally's Studio, Campsie, lectured on oil colouring at the March meeting. Members were shown how the selected paints were first applied with rough strokes and then gently smoothed on with the light rubbing of a cotton wool pad. Turpentine was used as a thinner, but Miss Ford recommended beginners to use a mixture of linseed oil and turps as this combination was slower drying and thus made corrections relatively easy.

Our lecturer brought along a list that she had prepared of the colours necessary to tint correctly the various features of a portrait. This list will be roneoed and issued free of charge to all members of the club. Miss Ford made colouring seem easy but the more astute members will still adhere to Kodachrome and let the full time workers of the pigment medium keep their skill unchallenged.

The amateurs of Campbelltown district are expected to show us the most photogenic parts of the area tomorrow when we are to visit the locality. Perhaps some day we will show them the best parts of Campsie.

Any person wishing to better him or herself both photographically and socially is invited to ring our president, Rev. Ken Fox, Tel. UJ 4297.

June 12 is *Gadget Night*, an institution which it is believed was pioneered by the Campsie Camera Club. The competition for the night will be *News, Action, and Record*.

R.F.

NEWCASTLE PHOTOGRAPHIC SOCIETY

When our society member Eric Newell wanted a colourful sunset shot on a colourless day he exposed his Kodachrome through an orange filter; he shot again using a red filter. That was the start of an adventure in Kodachrome in which he set out deliberately to break the rules. He shot Daylight Kodachrome at sunset and used a blue correction filter to balance the dominantly yellow light. He shot *Type A* Kodachrome at the same time without any filter and speculated many other exposures not strictly in accordance with the Kodachrome data sheets—and most of his shots were successful. Those that were not, produced some evidence of the limitations of the particular types of colour film. Mr. Newell's experience produced useful material for his talk to members on March 17. He screened his transparencies—successful and otherwise—to illustrate his talk.

At the meeting on March 23, Mr. T. Ninness, artist, and president of Newcastle Art Society, discussed the place of the camera in the field of art. He said that the photographer could learn from the artist in simplifying his subject material. The eye could not take in a mass of subject matter. The simplicity of posters had a lesson for the photographer. The photographer, he said, should stress emotional appeal in his work as the artist did. When he could do that, his work had its place in art.

The month's competitions resulted: Colour Slide (landscape or seascape): 1, M. Jones, *Tully Falls, Queensland*; 2, V. H. Pullen, *Mercure Beach*; 3, D. J. Summers, *Paterson River, Arcadia Vale Outing*. A Grade: 1, W. A. Cremer; 2, J. Wren; 3, W. H. McClung.

W.H.M.C.

APPRENTICE PHOTOGRAPHIC CLUB (Wagga)

On March 5, the club held its monthly meeting with 53 members present. The meeting was opened by the President Sgt. App. Webber, K. After a short discussion F/Sgt. Williams entertained the club with 8mm. films which he had taken during his travels to various States.

On March 24 Mr. H. Gissing judged our Open competition. There were approximately 80 entries, set out in frames around the walls of the club room. Out of these, 12 entries were picked for the finals. The results were: 1, L/App. Peterson; *Out Back*; 2, L/App. Moore, *Black and White*; 3, Cpl./App. Kearton, *Parkland Beauty*.

Mr. Gissing then presented the prizes and gave a short comment on the various entries in the competition.

T.J.M.

TRAVEL SLIDE NIGHT—AN INVITATION FROM THE EASTERN SUBURBS CAMERAMATEURS

On Wednesday evening, the 6th May, an Exhibition of Colour and Monochrome Slides will be presented by Messrs. Charles Stanmore and Ivan Lund, members of the 1952 Olympic Fencing Team. This Exhibition has been arranged by the Eastern Suburbs Cameramateurs who extend an invitation to you to see these slides taken on the trip to Helsinki, and an opportunity to meet two of Australia's 1952 Olympic Representatives.

Don't miss this evening! The date: 6th May, 1953. The Time: 8.30 p.m. The Place: St. George's Church Hall, Five Ways, Paddington. (Bellevue Hill trams pass the door.) A small collection will be taken to help the Club's Darkroom Fund.

ST. GEORGE PHOTOGRAPHIC SOCIETY

A very interesting and instructive demonstration was given on March 16 by Mr. Nasmyth on the subject of *Toning*. The set subject competition was *Land or Seascape*, and the results were: A Grade: 1, R. Williams. B Grade: 1, Hamilton jn.; 2, Sharpe; 3, Bower.

A very interesting movie show was provided by Mr. W. Wheedon on March 30. The meeting of April 13 was a highlight of our syllabus. Messrs. M. and L. A. Lyons presented many beautiful colour slides, on various types of film, of their African trip, including colour movies of Zanzibar. Another feature was a colour movie of a trip to Mt. Gambier, S.A., showing the incredibly blue pool in the crater. Mr. Lyons also showed a collection of black and white prints which had won popularity overseas and offered comments on exposure and development. Every member thoroughly enjoyed the evening.

The set competition *Portrait in Open Sunlight* was not represented by A Grade, and the B Grade results were: 1, Mr. Ryan, 2, Mr. McAuley; 3, Miss Sinclair. H.M.S.

BRIDGETOWN CAMERA CLUB

In February of this year, a group of thirteen enthusiasts got together and formed The Bridgetown Camera Club. A committee of five was elected, comprising the President, Vice-President, Secretary-Treasurer, and two Committeemen, one to represent the senior members, and one for the juniors. Subscriptions were fixed at £1 and 10/- per year for seniors and juniors respectively. A tentative constitution was drawn up, but has not yet been formally adopted. A club room has been made available by the club's patron, local chemist Ron Fort. This is a temporary arrangement until the club can find permanent quarters.

Meetings are held on the first and third Tuesdays of each month. Since the foundation of the club, membership has grown to almost thirty. Members have agreed to pay six months subscription for the first term, which ends in May, when we will really get down to business. This move has enabled the club to start out on a sound financial basis. A small library has been started, and a librarian appointed. Our first big print competition will be held at the end of April, when members can each exhibit six prints of any subject. It is planned to hold regular set subject competitions once a month.

Our president will deliver a talk at our meeting on the Seventh, entitled *What Can Be Done With A Box Camera*. He will illustrate his talk with photographs taken by himself with a Brownie Model "C" camera.

The Club would like to take this opportunity to express its gratitude to the South Australian Naracoorte Camera Club, especially the Secretary, Mr. H. T. Rowe, for their help by letter in getting our club started. We hope to exchange prints in the near future with this club, of whom we think most highly.

D.R.

GAYNDAH CAMERA CLUB

Our club has been functioning for five months and although the active membership is only twelve all are very keen. Some of us have had previous photographic experience but others have only become interested since the formation of the club. One of our members, namely M. Monsour, is a professional photographer and at a recent meeting he gave us an interesting lecture on the developing and handling of an exposed film.

Our object is to obtain our own darkroom, completely fitted. We are at present working on a room

and have obtained a very good enlarger which at present circulates between members' homes. We conduct a monthly print competition and hope to collect a number of enlargements for exchange with other clubs.

At a meeting, in the near future, we are to hold a debate between owners of miniature and owners of larger cameras, to allow members to voice their opinions on the attributes of each type of camera.

P.D.

ALBURY CAMERA CLUB

The Annual General Meeting was held on March 11, when officers were elected for 1953-54 as follows: *President*: Mr. R. W. Short; *Vice-President*: Mr. E. Hart; *Secretary*: Mr. J. L. Hadden; *Treasurer*: Mr. Stephens; *Committee*: Mrs. Hadden and Messrs. Hinchcliffe and Hendricks.

As a result of a *post mortem* conducted by a committee appointed at the last meeting it was decided to make special efforts to stimulate interest in the club amongst beginners and to run two meetings a month, one to be devoted to subjects designed to interest beginners and, incidentally, act as refreshers to the more advanced. All visitors will be made most welcome.

In addition two monthly competitions will be run to give everybody an opportunity to enter, and a yearly trophy will be offered in both sections. Competitions will be judged, as far as possible, by outside personalities. J.L.H.

ADELAIDE CAMERA CLUB

On March 17 a good roll up of members was present to hear an interesting and informative address by Mr. Andrews, who spoke on *Colour for Reproduction*. Mr. Andrews illustrated his lecture with coloured filters inserted before projected Kodachromes, together with actual four-colour reproductions. The Colour Competition also held on this evening resulted in the following awards: 1, C. West, 2, M. Hunter; 3, J. Tomlinson. The judges were Messrs. Monfries, Cook and Wolff.

We were delighted and honoured to hear that South Australia's new Governor, Sir Robert George, has agreed to accept the position of Patron of our Club. His Excellency showed great interest in the Club's activities, and we hope that his stay in this State will be as long and as happy as that of his predecessor, Sir Willoughby Norrie.

Like the proverbial "bird of passage," the Adelaide Camera Club has again moved to new premises—the Y.M.C.A. building in Grenfell Street. Our new location should prove very adequate for the Club's activities and we look forward to a long and successful association here. With this move we also revert to our original meeting dates, the 1st and 3rd Mondays of each month.

The K. P. Phillips Trophy for 1953 was awarded to Mr. Keith T. Cook.

Owing to the Easter Holiday our April print competition was held on March 30. Twenty-four prints were exhibited. Merit certificates were awarded to: A Grade: Messrs. J. Beare and E. Spargo. B Grade: Messrs. H. Stratman and R. Cann. Mentor Critic for the night was Mr. I. Monfries with Messrs W. Hobden and D. Cronin as acting critics.

The Club arranged a special "bring camera" evening for March 31, the subject being *Character Study*. Mr. E. Robertson, A.R.P.S., was in charge of the demonstration. E.W.S.

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EDITOR: KEAST BURKE, ARPS, APSA

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Good things to come *Photography of Snakes and Reptiles (John Street)*
Extending the Subject Matter (Jack Cato) • *Gold and Silver (Chapter Three)*
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Some Enlarging Hints (Don Nibbelink).

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(Photographed in A. & A.'s Hill End studio in 1872.)

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Amateur of Photography.

GOLD *AND* SILVER

By
KEAST BURKE



Being the story of the association of Bernhard Otto Holtermann with Beaufoy Merlin and with Charles Bayliss and of the photographic collection which resulted therefrom.

"... Among these was gold. It is a very remarkable fact that a soft metal, of relatively slight intrinsic value, should have exerted an influence so profound and far-reaching, both for good and ill, throughout the whole history of civilisation. The significance of gold does not depend wholly upon the fact that it has become the material of currency, the substance by which standards of monetary value and exchange are estimated. That did not happen until the metal had been treasured for nearly thirty centuries. The metal represents something more than mere riches; its influence pervades our common speech, in which it has become the usual token of excellence and uprightness, and in religious literature a symbol of immortality and untarnishable incorruptibility. No other substance—not even the pearl—has acquired such a glamour."

G. ELLIOT SMITH in "Human History."

"Silver then seemed doomed to bring with it a never-ending chain of death and destruction. There were the early difficulties of settlers, the fighting and quarrelling in Potosi, the attacks on the river ports, more fighting and the burning of caravels during transport, the depopulation of Spain, and the consequent ruin of her industries. When did this unparalleled treasure profit? We have seen how colonists poured their money away with high gestures. To what use did the kings of Spain put their wealth? A large part went to finance the endless wars that Spaniards sustained in the sixteenth and seventeenth centuries with practically every country in Europe; with France, Germany, Flanders, and England."

ENA DARGAN in "The Road to Cuzco."

Chapter Two—Bernhard Otto Holtermann

IT would be an interesting study for some research scholar to endeavour to record just to what purposes were put the vast sums that were won from the earth in the days of Australia's famous gold rushes. Much of it was frittered away, of course, for few prospectors were accustomed to the possession of great wealth and, in any case, the avenues for investment were nothing like as extensive as they are in these days of unlimited gilt-edged and industrial stocks. Likewise not many of the rich gold-miners died still wealthy men, but Holtermann was one of them—and he used some of his wealth to good effect.

* * *

In our time of liberal thought we must pause a moment to cast our minds back to life as it was in Prussia one hundred years ago. In the words of James Sime, "the German people felt that they were most unjustly separated from the main spirit of western progress . . . political reaction continued with unabated force . . . the Government appeared resolved to oppose the popular will by the utmost violence on which it could venture." It was a time of both major and petty despotisms, the beginning of the Bismarck era and all that it stood for; life was becoming progressively more difficult for the upper middle classes—above all, for the younger generation which had to face the prospect of three years compulsory service in the rigidly-disciplined Prussian army.

Although Bernhard was one of many young men who preferred the path of exile and the uncertainties of emigration, we must not assume from such a decision that he was a man lacking in fortitude. On the contrary, we shall see that he was possessed of an amazing spirit, of an indomitable will to carry on despite the gravest difficulties, of exceptional bravery in the face of the many accidents that befell him, and of a goodly share of that singular quality of courage that characterised so many of the pioneers of his day.

* * *

Bernhard Otto Holtermann was born at Hamburg, in northern Germany, on the 29th April, 1838, the son of T. H. Holtermann. During his early youth he was for five years employed in the mercantile house of Holtermann & Kopke, under the care of his uncle, H. H. Holtermann. The city of his birth had been for many years, and still was, in spite of Prussian reaction, the centre of learning in Europe. By the time he had attained the age of nineteen he had made his great decision, and was soon aboard a vessel bound for Liverpool. England was reached on April 15th, 1858, but he remained there only long enough to secure a steerage passage for Australia; the vessel was the *Salem*, under Captain Watt, and the sailing day, by what must have seemed a happy omen, was his birthday. But the omen was far from what it appeared, for it was twelve long years before much in the way of happiness or achievement was to come his way. On the very first day out his foot was injured by a displaced baulk of timber which fell down a hatchway. There was no medical care aboard the ship, but a kindly negro cook watched over him; when he was able to move about again, Bernhard volunteered to help his somewhat overworked benefactor/guardian—an arrangement approved of by the captain, himself a good-natured friendly man. A few weeks later he volunteered for a rather more serious responsibility. When the *Salem* was a few weeks out from Liverpool, disease broke out on board. Four of the ship's complement were buried at sea in as many days. Bernhard had some knowledge of medicine, but he hesitated to make it known in circumstances where the burden of responsibility would fall so heavily upon his young shoulders. Nevertheless, when a woman passenger became so ill that it seemed certain she would die within a few hours, the young man was encouraged to test his skill. The response was almost instantaneous, and henceforth Bernhard was entrusted with the responsibility for the health of all on board, a duty that he was able to perform so well that not another case of serious sickness developed throughout the rest of the voyage.¹

The *Salem* arrived at Melbourne in August, 1858, having taken one hundred and one days for the voyage. Bernhard soon engaged another passage by the ship *City of Sydney* and a few days later reached his destination at the capital city of that name. Disembarking in the evening, he strode the streets of Sydney like many another immigrant before him, completely bewildered, for he had made no plans as to what he was going to do on his arrival; he had not even realised what a handicap his inability to speak the English language would represent.

A fellow countryman gave him shelter and counselled him to accept any available occupation with a view to saving some money. This he did, trying his hand, in quick succession, as a steward on a small island trader, as a photographer's assistant, and as a groom at a large North Sydney home; and then, at last, a position appeared which offered some degree of permanence. The job was only the humble one of a waiter at a King Street (Sydney) hotel, by name *The Hamburg*, but, apart from the coincidence of the name, it was to prove a turning point in his life. It appeared that the establishment was one greatly favoured by gold-miners, and young Bernhard took every opportunity of talking to these

prospectors and learning everything that he could; in this way he was able to piece together a picture of life on the gold-fields—and also to learn much of the rudiments of prospecting. The miners talked of many gold-bearing areas, but there was one whose strange name seemed to exercise something of a magical influence—and that name was *Tambaroora*. At *The Hamburg*, too, he gained the close friendship of one of the young miners, by name Louis Beyers—an association that was destined to last for many years and to be mutually valued. Apart from that, there was something in his new friend's personality that added fuel to young Bernhard's natural impatience. Capital or no capital, he felt that he must, at once, set out for that rich gold-field with the magical-sounding name.

Once on that spot, alas, most of the magic seemed to have vanished. Days, months and years passed with the scantiest of rewards, and yet, somehow or other, just when he was at the point of abandoning everything, some small quantity of gold would appear in his dish and keep alive his faith, a faith that grew with time into a veritable fever. He prospected and mined, he mined and prospected—sometimes as a lone worker, sometimes in company with his good friend Beyers. In between, hunger forced him to take many other and odd pursuits. Gradually things seemed to be improving and then seemed to be growing worse. He tried almost everything—hotel-keeping, butchering and baking; at one stage he was reduced to ferrying travellers across the Macquarie at Root Hog crossing in a boat converted from a baker's mixing trough. He tried mining again, only to become the victim of a blasting accident that was to leave him for many months lingering between life and death.²

But the gold still called. He worked on one of his old shafts and joined in new propositions . . . then, at long last . . . suddenly . . . in the claim of Beyers and Holtermann, a rich vein was struck,³ one that gave 1400 ounces of gold from the first 28 tons of stone. Overnight the two partners and their fellow shareholders became wealthy men, able to indulge their every whim.

Louis Beyers with smaller specimens of reef gold from the syndicate's mine.

(Photograph by Merlin)





Studios of A. & A. Photographic Co., Tambaroora St., Hill End, showing members of the staff (the three figures on the right) and passers-by. The display panel shows photographs of Sydney Harbour and also one of the newly-completed (1870) western wing of the G.P.O., Sydney.

(Photograph by Merlin, No. 18821)

Beyers' tastes were simple. All he asked from life was to live quietly amongst his many Hill End friends. Not so Holtermann; he was the restless type, with every day presenting the opportunity of engaging in some fresh activity. As one of the town's wealthiest citizens, Holtermann

began to interest himself in a host of personal and civic activities. He purchased ground and built two blocks of smart shops in brick⁴; he secured a controlling interest in the *Hill End Observer*; he associated himself as a guarantor with the building of the Church of England and Presbyterian Churches; bought himself the latest in the way of American buggy turnouts, complete with a pair of high-stepping dapple greys; became (in company with Beyers) an office-bearer of the Sons of Temperance Lodge and contributed substantially to their efforts in the direction of building a large Temperance Hall.⁵ In between times he visited the other areas in New South Wales and Victoria where there were finds of gold. He surveyed Sydney in some detail searching for a fine piece of ground that would be suitable for a great house that would be worthy of the family name. He was forever thinking of ways of adding new lustre to the name of Holtermann—and, going further, gave thought to plans for adding new fame to his adopted land.

Through all this he did not, of course, lose touch with the source of his wealth. When on the 17th April, 1872, the Beyers and Holtermann claim was floated into a company (under the title of Beyers and Holtermann "Star of Hope" Goldmining Company), the old partners not only received £72,000 for their two shares, but Holtermann retained a large shareholding and also arranged to have himself appointed mine manager.⁶ However, it is fairly clear that he did not take the appointment and its responsibilities over-seriously. This is clear from the letterbook of the company which, extraordinarily enough, has survived the passage of time. He asks for leave of absence—is granted it, yet fails to return until months after the due date. On other occasions, he appeared to be absent even without the routine of requesting permission. Still, it is

fairly clear that on most of these occasions he could not have been very far away, and, certainly, when a particularly rich vein was located early in October he was quickly back on the job giving personal attention to both the mining and the crushing. Some of those mid-winter days were almost certainly spent in the company of Merlin as he photographed the more important N.S.W. country towns. Merlin's fine coverage of Sydney Harbour in those days of the great sailing ships, at first thought to have been made at this time, has now been more accurately dated to late July or early August, 1873, by the fortunate inclusion of a Harry Rickards' concert poster, the occasion being the company's second opening in Sydney.

And then, suddenly, the great day! The occasion was the 19th October, 1872, the day on which there was found in the company's mine the largest specimen of reef gold ever known in the world. It was detached as carefully as possible (some broke off in the process) under the supervision of Holtermann and Alfred Bullock, the assistant mine manager, and eventually brought to the surface.

Looking back, it is clear that from the first Holtermann regarded the "nugget" as his very own; it assumed the significance of some great mascot or talisman that would carry him forward to everything the world had to offer. There must be a photograph, of course—one that would permanently record the outward appearance of the great specimen and those associated with its discovery.⁷ Next he would make a

The finding of the "nugget"; to the left is to be seen Holtermann and to the right Alfred Bullock; those in the back row, commencing second from the left, are: L. Burns, J. Smith, D. Hogan, J. Williams, H. Burgess, M. Hogan, J. Hendry, A. Greek, H. Miller, E. Williams, E. Whalen; in the front row: Gunvitch, R. Kerr, Holtermann, Bullock, W. Roberts.

(Photograph by Beavis Bros., Bathurst)





The western side of Hawkins Hill, showing line of reef; the Beyers and Holtermann claim would be about the centre of the buildings shown.

(Photograph by Merlin)

generous offer to the company for its purchase;⁸ he would suggest £1,000 or more above the estimated market value of the gold content. Alas for his plans; the Board was far away in Sydney and there had already been some awkward enquiries over missing specimens that someone or other sought to preserve from the devouring jaws of the crusher. In any case, Boards are notoriously lacking in sentiment where hard cash is concerned . . . and so it was that the great "nugget" duly went with the other matrix material to Pullen & Rawsthorne's Battery. All that remains today is its portrait and those few figures on paper which showed the results of the month's crushing—a grand total of 15,581 ounces, this from 72 tons of stone, or a return of 57 ounces to the ton.⁹

Justifiably enough, on the 13th Nov., Holtermann was missing again, assuaging his disappointment in his plans for the future. They had taken his nugget from him, but they could not take away his dreams . . . to his dying day it was to remain "his nugget" . . . nor could they take away his pleasant memories of the many outings with "his" photographer.

The New Year found him back at the mine, but for him the glamour had gone from the area; following the February crushing he resigned his position.

There were other happenings, too, the memories of which must have rankled, causing him to feel that he could never feel quite happy about living in Hill End. With the backing of his many friends, he had nominated himself as a candidate for the new Goldfields Division at an 1871 State Election. This was also a period of great speculation in Hill End mining properties. Following on the finding of rich quality veins on Hawkins Hill, there was an influx of strangers to the district—speculators and company promoters—as had never previously been seen. Before the year was out no less than fifteen hundred claims had been staked out and shares in these futureless mines were being offered on the Sydney market, backed by exaggerated references to the fabulous riches already won from the field. Holtermann thought it was high time that the public should be warned against such bogus ventures. To warn the investing public is one thing, but it is quite another to go on to say that “speaking from experience, as one who had prospected the whole area, that there was

Sons of Temperance procession forming up at the southern end of Clark Street, Hill End, preliminary to the laying of the foundation stone of the Temperance Hall in 1872, probably about the time of the second anniversary of the Division. (Photograph No. 70275, by “A. & A.”, taken from the balcony of Coyle’s Hotel. The two-storeyed building in the distance is the old Australian Joint Stock Bank, which is still standing; Louis Beyers’ cottage, situated behind the trees just this side of the Bank, is also standing.)



little likelihood of any payable gold being found at any part of the Hill other than in the several already well-established and reputable mines." Copies of *The Sydney Morning Herald* of 20th Nov. which carried these remarks arrived at Hill End on the eve of polling day and were immediately seized upon by the opposing electoral faction, by the frustrated speculators, and by a large section of the townsfolk. Tempers rose to a high pitch, and the following morning (26th) an angry crowd burnt his effigy publicly in the streets. Large placards ridiculing him were printed and paraded, while the *Hill End and Tambaroora Times* of the same date carried an editorial denouncing him as a traitor to the gold-fields. On his return he had challenged all and sundry to face him and to deny the truth of his remarks, yet none had come forth . . . but in the end he had lost the election by five votes. And so there departed from Hill End the most colourful of all its many colourful citizens.

He did pay subsequent visits to the town. One such visit is noted in his diary for 1874, when for April 25th he writes: "Started for Hill End from Bathurst, river very rough. Hill End looking very dull, everyone complaining. Stayed at Tambaroora." While there he took the opportunity of renewing acquaintance with Beyers and other old friends; and on May 1st he "went with Beyers through all the mine and same looks pretty well." His overall comment was only too correct. From the "nugget" year of 1872 the annual Gold Escort returns from Tambaroora (which included the Hill End field) fell quickly; 80,592 ounces, then 62,834 ounces, then 25,266 ounces in 1874, the year of which he wrote.¹⁰ By 1879 the return was no longer to be counted in five figures. It was the end of an epoch in more respects than one.

The year 1873 was running on and his thoughts must mainly have centred around his proposed new home in North Sydney. He had found several acres of ground, facing Union Street, exactly to his taste—the area was across the harbour on the 'Shore' in that locality's most commanding position. There was also a house in nearby Susannah Street which could be occupied while the new building operations were in progress. The building must be one that would be worthy of a man whose fortune ran to five figures—and it must have a tower, an eminence from which he and his friends could feast their eyes on the glories of the harbour. And why stop with "eyes", why not some great photographs that would imperishably record the glorious prospect?

Photography—that word of happy associations (for almost a year, on and off, Merlin had been working on the great project). He had equipped his photographer with a large new caravan¹¹ that would conveniently handle the 10" x 12" plates—the size which had been decided upon as the standard for the project. Already a magnificent series of exposures had been completed and stored away in specially made and fitted cedar boxes. Sydney, Hill End and Hargreaves had been covered, and so had Bathurst, Orange, Dubbo, Carcoar, Goulburn, and several other areas. He began to wonder whether he might not go further than photographs and introduce a note of reality by including mineralogical specimens and models of mining machinery, as well as stuffed birds and marsupials? That would

be a worthwhile project and one on which he would be willing to spend as much as £15,000. As to the photographs—would mere albums be striking enough?—there was the new Graphoscope device for magnifying photographs and making them appear more brilliant.

And then, one morning in mid-winter, Merlin came to him bearing serious news; he said that, owing to failing health, he could no longer carry on with the photography. Yet the great project need not be abandoned; he believed that the enterprise could well be carried on by his Melbourne assistant, Charles Bayliss.¹² Though but a young man of twenty-three, he had been associated with Merlin for almost seven years. He could recommend his services with the greatest confidence. Not that there could really have been much debate about the appointment by either party; competent landscape photographers were not exactly plentiful in 1873, and, in any case, the devoted Bayliss must have felt a strong moral obligation to carry on with the work that his chief had been forced to abandon.

It would appear that it was sometime towards the end of 1873 that Bayliss took over the enterprise. Probably he first carried on with the 10" x 12" series, using the Victorian provincial towns as subject matter. The five hundred odd negatives of this format have not as yet all been identified, or even all printed, so it is still not possible to state with any degree of accuracy when and where one photographer left off and the other commenced; it is hoped that the point will eventually be determined by internal evidence. One point, however, is fairly clear; whereas the 10" x 12" format must have seemed fairly large to the stricken Merlin (who had grown up in the *carte-de-visite* period), it certainly did not appear so to the younger, more energetic man. He began to talk in terms of 18" x 22",¹³ and his patron was quick to see the point; then, as today, it is not only the subject matter but the impact that counts in a photograph.

Bayliss' first coverage in the large format was most probably a personal picture for his patron. In the middle of April, Holtermann noted in his diary: "Settled with Jacobs about Post Office Hotel¹⁴ for £4,090," and, of course, there had to be a photograph recording the purchase—and Bayliss made sure it was a good one by making two exposures, both of which turned out first-rate. The first *major* undertaking with the new equipment appears to have been the coverage of Ballarat—some twenty or thirty exposures of mines, buildings, streets, and, of course, the great nine-exposure 360° panorama. The latter can be accurately dated to March, 1874, through the fortunate circumstance of the field of view which includes the campaign posters of two rival election candidates—one Jones and one Sargeant, who fought it out on the hustings of that period.

About this same time there must have been many talks between the pair about the proposed photography from the tower. In the end several important decisions were reached: firstly, that the proposed panoramas should be dramatically large, several times bigger than any known photographs; secondly, that they should not only be giant panoramas—they should also be telephotographs (item, a lens of about 100" focus—the largest which could be operated in the limited space available—to be



A photograph of the stained-glass window originally in Holtermann's Tower and now in the archives of the S.C.E.G.S. See also cover illustration and reference in text.

(Photograph by J. C. Young)

ordered to be specially made in Germany). Finally, the pictures were to be completed in time for the world's greatest Exhibition—the Philadelphia Centennial, which was due to open in two years' time.

For the year 1874 we have, at our side as we

write, Holtermann's private diary. Unfortunately there are entries only for about half the days of the year, but those entries are both illuminating as to his manifold activities and pungent as regards his comments on his fellowmen. It is hardly a document to be considered piecemeal, and our readers will, therefore, forgive us if we reserve the story of his multigamous doings for a future occasion. Sad to say, there is only one reference to photographic matters. This is on January 2nd, where the entry reads: "Hunt and Bayliss getting things ready. Cases for Exposition." He does not state what "Exposition," but it would be either Brussels Exposition of Industrial Art or the 1874 Exhibition in Prince Alfred Park (Sydney).

The outstanding event of the year was the completion of the tower. We read with interest the entry for August 29th: "Put on the top of the tower the last stone boring [turning] . . . Slept in new house for protection to same without blankets," and that for September 11th: ". . . Building tower roof to little gutter—not deep enough," and finally on November 9th (Lord Mayor's Day—at that time a holiday): "Regatta, watched from top of house for some [time]."

There was another little assignment for Bayliss about this period. Space had been provided in the tower for a circular window which would provide the finishing touch to the fine structure—nothing less than a handsome window in stained-glass that would show to every visitor the likeness of the master of the house and of the great nugget which he had found. He would get his photographer to make up a composite picture of the desired arrangement, which would serve as a guide¹⁵ for the stained-glass artist.

The following year, 1875, was destined to be *the* memorable one in the annals of photography, for it was in that self-same year that there were successfully coated, exposed and processed, "in far-off Australia," the largest photographs ever made in the world by the wet-plate process.

The work appears to have been commenced in the winter, so that advantage could be taken of the good visibility ever associated with Sydney's westerlies. The first task was to board-in the tower in order to make a light-tight room—veritably a ten-foot-cube camera atop an eighty-foot tripod. The world's largest camera for the world's largest photographs!¹⁶

Opportunity was also taken to make a continuous 360° panorama 33 feet long with the 18" x 22" camera—this proved to be equally successful. "It included the whole of the city of Sydney and suburbs, the harbour and surroundings up to a distance of four miles and more accurately than can be seen with the naked eye . . . signboards three miles away on the sides of houses can be read with ease on the prints where it is quite impossible to see even the house when one is standing on the top of the tower."

About the time the negatives were completed there was a sad interruption. At the end of August, the body of Commander Goodenough was brought back to Sydney on its last journey; he had died at sea from wounds received at the hands of the natives on the island of Santa Cruz.

Somewhat disrespectfully, the coffin appears to have been brought across the harbour to Milson's Point by steam horse ferry. The occasion was deemed by Holtermann worthy of photographic record—as, indeed, it was—and the resultant 18" x 22" negative has come down to us in perfect condition, and, incidentally, is perhaps Australia's earliest "news feature" photograph of any importance.

The year, too, ended on a note that must have saddened Holtermann—it was the closing down of the "Star of Hope" on December 28th.

The New Year saw Bayliss back in Melbourne. His principal task was to secure a panorama of the city in 18" x 22" format. For a vantage point he selected the tower of Government House. His negatives have survived—they are good technically but not very interesting in subject matter, as the principal objects of interest are too far away. He also photographed Scots Church and The Bank of Victoria; the date of the latter exposure can be accurately dated by a *graffito*, for some New Year celebrant has chalked '1876' on the stonework.

As for Holtermann himself, the first half of 1876 must have represented an exceedingly busy period, as he planned for his forthcoming trip abroad and arranged for the control of his numerous enterprises during his absence. And, of course, he must have supervised the packing of the great cases that were to carry the results of his photographic enterprise to the huge Centennial Exhibition and that were to arrive in Philadelphia in good time for the opening day of May 10th. In addition to the photographic exhibit, which went on ahead, he also arranged for a quantity of duplicate material to be prepared in order that he might take it with him and display it as he went along.

He sailed with his wife and daughter early in June, arriving in San Francisco some time in July. An item of interest was later to be seen in the *Evening News* (Sydney) for Sept. 1st:

"The Photographic Society of the Pacific Coast held a regular monthly meeting last evening in the galleries of Messrs. Bradley & Ralston, Montgomery Street, San Francisco. Mr. Ralston proposed the name of Mr. B. O. Holtermann, of Australia, for membership. Mr. Ralston offered the following resolution:

"That as photographers we are indebted to the liberality of B. O. Holtermann for demonstrating the possibility and perfecting the production of the largest negative, and we tender him our thanks of this Society for kindly placing the negatives on view for inspection."

"Mr. B. O. Holtermann, responding to the resolution on his behalf, begged the Society to accept his sincere thanks for the reception he had received in San Francisco by the fellow members of his profession."

From San Francisco the family (and presumably the big negatives as well) hastened by rail eastwards across the continent. But a pause was necessary when the family reached Burlington, on the right bank of the Mississippi River, about two hundred miles from Chicago. The important reason for the pause was fully explained, in journalistic writing very characteristic of the time and place, in the columns of *The Burlington Hawk Eye* of July 25th, 1876—to say nothing of the obvious rivalry between the Iowa cities of Burlington, Devonport and Dubuque:

"There was a native Australian born in Burlington yesterday, and whether he is an American of German descent or an Australian of American extraction, or a citizen of Germany with Australian ancestors will be a question of some joint High Commissioner to settle the first time he is drafted. . . . This man came very near being born at 25 m.p.h., and if the *C.B. & Q. Line* wasn't so reliable, or had even missed being on time, he could never have sworn to his birthplace in the world. As it is, however, thanks to the never-failing promptitude of the *C.B. & Q.*, this young German-American-Australian can lay his hand upon his heart and with a look of honest pride say, 'I am a native of Burlington'.

"B. O. Holtermann, a resident of Sydney, Australia, and member of an extensive firm, Holtermann & Co., of that place, is on his way with his wife and daughter and a servant to Hamburg, Germany. Careful of the comfort of his family, he chose the shortest and safest route across the continent, which is well known to the *C.B. & Q.*, and Holtermann, after changing his through checks for his baggage for Depot checks, sought and obtained commodious and comfortable quarters at the Barret House, where, in Room No. 39, within two hours, a son was born unto him whom he would do well to christen *Burlington*.¹⁷

"It is, indeed, a high mark of appreciation of our fine institutions when the denizens of other quarters of the globe bring their children here to be born.

"Talk about your cities. Did anybody ever go to Devonport from Australia to be born? Did anybody ever stop at Dubuque on his way to Germany to be born? Not much; and we trust that this simple little illustration of the superior attractions of the Orchard City will not be lost upon our less fortunate neighbours, but that they will gracefully, and

with that modesty that so well becomes them, sink into the obscurity that must henceforth gather around them from the shadow of this crowning triumph.

"... He refused to be interviewed, but is said to be very handsome and the living image of his father and mother. He will remain at Burlington for a short time and will in all probability proceed with the family into which he has introduced himself when they leave the city.

"We shall watch his career with interest and shall expect to find in his history further evidences of the superior advantages which the metropolis of Iowa affords to those who seek its friendly influences . . ."

Of his stay in Philadelphia, no record has come our way other than the record of the Exhibition which shows that his photographic exhibit gained a bronze medal (no silver medals were awarded at Philadelphia Centennial, says the *Encyc. Britt.*, ninth edition). Nearly ten million people saw the huge 159-day Exhibition; the maximum attendance for any one day was 274,919 (about fifteen thousand more than of Sydney's Easter "Royal"). Presumably, most of them saw the big panorama and the hundreds of other supporting photographs, and so came away knowing considerably more about Australia than they had previously. That Holtermann would naturally have spent some time in Philadelphia, explaining his exhibit and lecturing on Australia and its great future, is fairly certain.

In due course, the Holtermanns moved on to Germany—where he again demonstrated his collection, met his relatives and looked around for agencies suitable for the Australian market. The party returned to Sydney some time in 1877, but the famous pictures remained behind in order to be shown at Paris' famed *Exposition Universelle*



H. P. Gayer, volunteer firefighter of Hill End.
(Photograph by "A. & A." Studios, slightly enlarged).

Internationale de 1878, where they were successful in gaining a silver medal (now to be seen in The Mitchell Library). The Exposition was by far the largest of its day, attracting thirteen million visitors. No record is given of the maximum single-day attendance.

At Paris, incidentally, there was another interesting association with photography. To quote from the *Encyc. Britt.* (tenth edition): "*Every person who had the right of entrance was compelled to forward two copies of his or her photograph, one of which was attached to the card of entry.*"

It is impossible for us, almost a century later, to recapture the glamour and the public appeal of these great Exhibitions, for almost from infancy we are familiar with the world's great inventions and national characteristics—and that mainly through the instructional value of photography.

As for his personal portable exhibit, this took the form of "a sheet of canvas 80ft. long and 5ft. wide, full of panoramic views of New South Wales" (but no doubt a range of Victorian scenes was included as well). As Holtermann displayed his roll throughout Germany, France and Switzerland, his natural pride would have been pardonable; further than that, it is certain that he represented Australia's first overseas Office of Information, official or unofficial.

Back in Sydney, Holtermann established himself as a merchant and commission agent at 24-42 Pitt Street (afterwards at 674 George Street and 248 Liverpool Street). His interests were varied, ranging from sewing machines to lager beer (another gold-mine, said the newspapers!), and from telegraphic equipment to gas-producer plants for home gas lighting. He also carried on with his mining associations, mainly at Molonglo, though he held many other leases, some even as far away as Darwin.

The following year was the completion of the buildings for Sydney's famed *Garden Palace Intercolonial Exhibition*¹⁸—an activity which appears to have tempted Charles Bayliss to move permanently to Sydney. The Exhibition was held in the two years 1879 and 1880, the Holtermann pictures being given due honour. It is pleasant to note that an entire bay was devoted to his photography and that the full credit was given to the photographers responsible.

His grand international project carried through to completion,¹⁹ Holtermann began to lose interest in photography, but not before he had completed (in 1881, from internal evidence) a panorama on 10" x 12" plates actually made with his own hands. He also purchased a stereoscopic camera (an 1879 model by Attewill & Co., London, with a pair of Ross lenses), with which he made an intensive series of exposures, mainly of family, friends and scenes around his farm in West Street. It is clear that by this time he had lost interest in his tower¹⁹ and was thinking more of a new home—St. Leonards Lodge, in the area just to the west of the present St. Leonards Park²⁰—and of local public activities. By 1883 he had been elected M.L.A. for St. Leonards and was energetically renewing his work towards the progress of "North Shore". He is said to have been instrumental in the building of the North Sydney Post Office and Court House (which were completed in 1886) and in the laying of the tramway

from Milson's Point. He advocated the bringing down of the railway from Hornsby to St. Leonards and even offered £5,000 towards the cost of building a bridge across the harbour.

To the end he retained his belief in the importance of photography as a means of stimulating the world's interest in Australia, particularly from the aspect of "exciting the attention of the most desirable class of immigrants and others to the advantages offered for the introduction of skilled labour into this country" as he moved in the Assembly on April 10th of "46, Victoria"; on this occasion he endeavoured, unsuccessfully, to obtain for the purpose a grant "not exceeding £2,000."

* * *

Bernhard Otto Holtermann died on 29th April, 1885, being then but forty-seven years of age. Neither in the newspapers of the day nor anywhere else until this year was full and proper tribute ever paid to him, either for his national work or for his countless acts of friendship and personal generosity. Though he did not live out the normal span of life, it can be said that he died a happy man, for had he not achieved the three great ambitions of his life. He had gone out alone into the unknown and found some of Australia's "legendary" gold in that place with the magic-sounding name. He had in some small measure repaid his adopted land for the many favours it had conferred upon him. And lastly, he had attained the greatest wish of his life, to sit as a member of a British parliamentary body.

* * *

Gold and silver . . . the gold of Holtermann, the silver of Merlin and Bayliss . . . a 'natural electrum' that was to prove infinitely more precious than anything that the ancients could ever have imagined.

(*To be continued in the July issue*)

FOOTNOTES

- 1 His interest in the healing art was destined to remain a matter of deep concern with him all his life. (See appendix: "1874—The Diary Year," to be published later.)
- 2 "Some 14 lbs. of blasting powder exploded in his face, two feet away, when he was hanging on a rope 20 feet from the bottom of the shaft and 110 feet from the top." (*Town and Country Journal*, Apl. 22nd, 1876.)
- 3 It would appear that credit for finding the vein in the Beyers-Holtermann claim must go to Mark John Hammond, later M.L.A. for Canterbury, N.S.W. The matter will be referred to again in an appendix.
- 4 The shops were situated at the corner of Short and Tambaroora Streets and along the latter up towards the present Presbyterian Church. Between the last brick shop and the church stood the wooden buildings which housed the *Hill End Observer* and the A. & A. Photographic Company.
- 5 The occasion of the laying of the foundation stone (perhaps in October, 1872) was the subject of a number of "news" photographs (by "A. & A."), one of which is reproduced. Local recollection suggests that the hall was never actually completed.
- 6 The old records throw interesting sidelights on current economic standards. The sub-managers at the mine drew wages of 60/- per week while the first local accountant (Saher) received 30/-, and his successor (James Barrie), 20/-. Candles, a major item, cost 11d. per pound and blasting powder

[over

Footnotes—Continued

(which was ordered by the half-ton), 13d. or 14d. per pound. Later on, after the rich crushings of November, 1872, Holtermann was emboldened to recommend an increase in the wages of the two sub-managers from 60/- to 70/- per week; this was duly agreed to by the Board. Holtermann forthwith took the liberty of marking the payroll as 80/-. Fortunately, the Board was in a good mood and confirmed his action; it also agreed to his further recommendation of "a holiday on full pay for all hands on Christmas Day. "But not," said the Board, "for any of the other holidays."

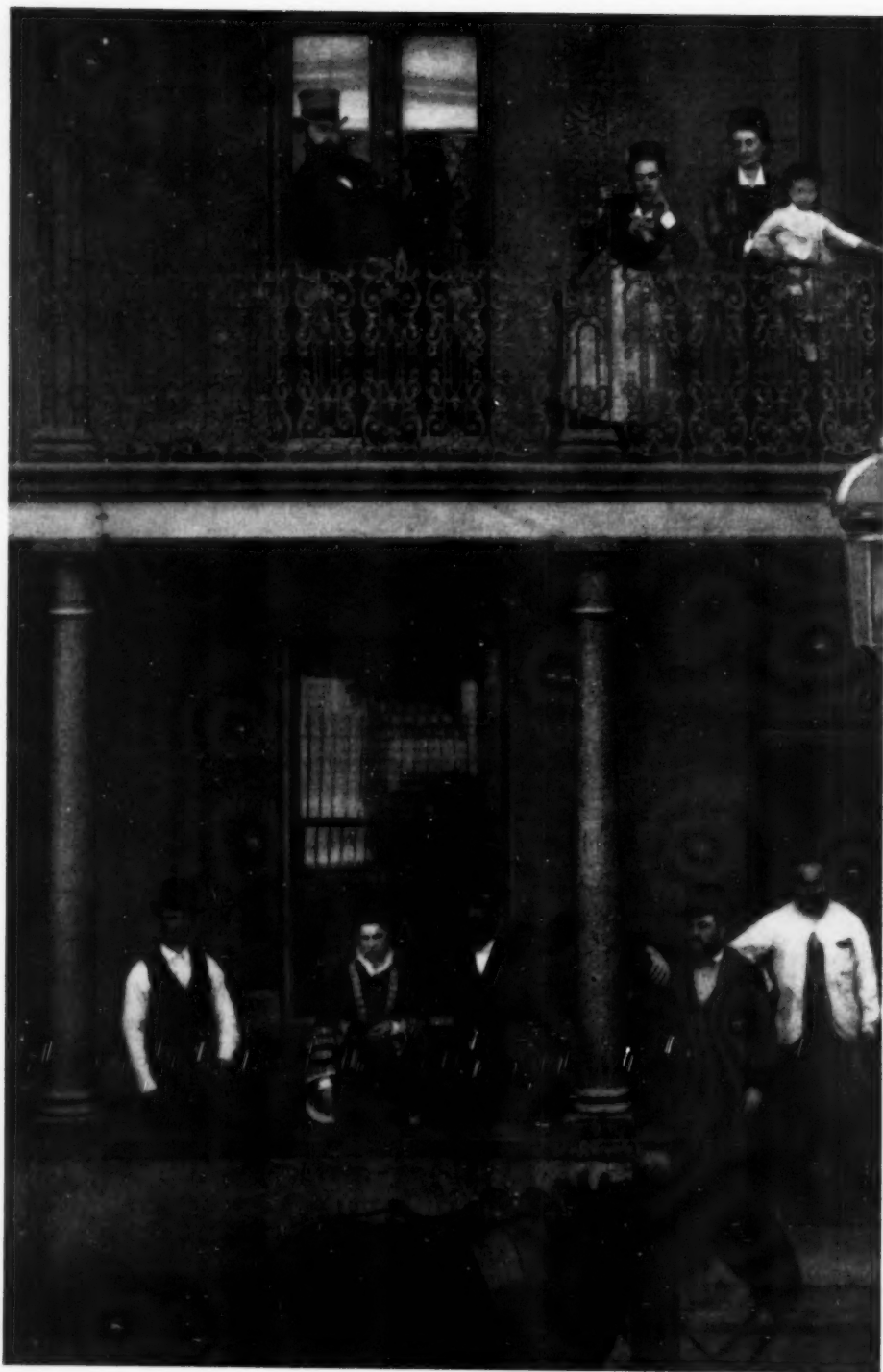
7. "After two day's work, the mass still being a fixture, crowbars were brought into requisition; and the result, attendant on the labour of three men for some hours, was that the specimen . . . by the united exertions of twenty men and a horse, was brought to the surface and conveyed to Hill End, where it was exhibited for a small fee for the benefit of the District Hospital" (*Town and Country Journal*, 22nd Apl., 1876.)
8. Several contemporary accounts refer to the fact that a "showman" wished to purchase the big specimen. It is fairly clear that there was only one "showman" likely to be interested in purchasing a specimen worth £12,000—and that would be Holtermann himself.
9. Payable gold to-day is reckoned in pennyweights rather than in ounces. A small syndicate would perhaps show a profit on five or six "weights" to the ton.
10. These would represent mainly quartz figures. In the rich alluvial period the returns averaged about 20,000 ozs. per annum.
11. The new caravan appears in several of the pictures. It was inscribed "B. O. Holtermann, Photographer. Photographs purchased." However, there is no evidence that any photographs were ever purchased, with the exception of the "A. & A." coverage of Gulgong and Hill End, which action would, no doubt, be dictated partly by sentimental reasons and partly as an act of generosity to Mrs. Merlin in her widowhood.
12. The life of Charles Bayliss is to be the subject of a special chapter—Chapter Three.
13. While enlargement was possible on albumen paper, it was the exception rather than the rule. The paper was very slow and the only possible light-source was sunlight directed by an arrangement of mirrors. An alternative was the indirect method of making a positive and then an enlarged negative by projection; for this procedure artificial light could be used for illumination. The various enlarging processes of the day were the subject of a lengthy article in the *British Journal Almanac* for 1878.
14. Two sections of one of these photographs are reproduced in the portfolio.
15. In this issue there are reproduced both Bayliss' montage and the actual window as now preserved in the S.C.E.G.S. archives—see footnote 19 below.
16. It is considered that the "world's largest wet-plate photographs" are worthy of a special article and it is therefore proposed to devote an appendix to them and their production.
17. Holtermann did not accept the newspaper suggestion, giving to his eldest son his own Christian names; nevertheless "Burl" remained as a nickname to the mates with whom he played football as a lad. He did not live to see his twenty-first birthday, dying on June 27th, 1897.
18. With the exception of a showing at Calcutta in 1884, this was the last public appearance of the famous collection. Nothing has been ascertained as to the fate of these original prints.
19. The house was rented in turn by R. Saddington and Edward Chisholm. On Holtermann's death, the tower and its grounds (stated to amount to about eight acres) were purchased by Sir Thomas Dibbs. The latter sold the building and some of the land to the trustees of the Sydney Church of England Grammar School in 1888. While there has been a considerable amount of rebuilding, the tower and at least one of the rooms remain as a permanent monument. The tower was renovated in 1934, when the old-fashioned ornamentation was removed and the whole refaced with modern brickwork, while the circular windows were altered to conform with the general architectural scheme. A brass plate set into the base of the tower describes it as "Holtermann's Tower" and gives its present height as 73ft. 5in., also its latitude and longitude, for it is now a permanent "trig" station. Owing to new buildings and much tree growth it is not quite the landmark that it would have been in 1874. Surprisingly, no photographs have been found in the collection showing the tower looking back from Milson's Point.
20. The area was long ago subdivided, but there remain memories of Holtermann's residency in the names of nearby streets, viz., Holtermann Street, Merlin Street, Emmett Street (named after his wife, whose maiden name was Emmett), and Myrtle Street.

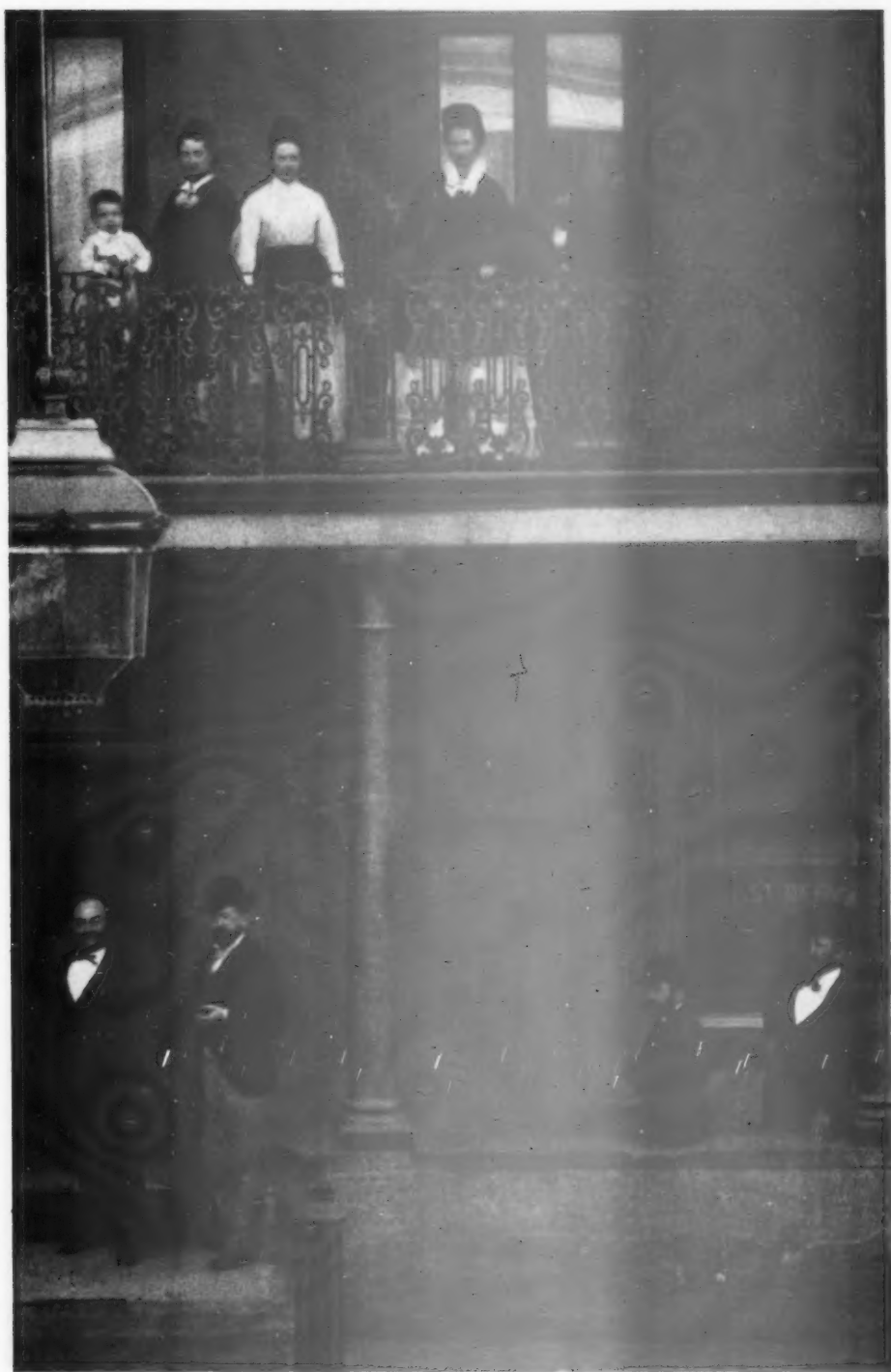


A selection from the photography
of
BEAUFOY MERLIN and CHARLES BAYLISS
as carried out under instructions from
B. O. HOLTERMANN
during the years 1872-1876

Reproduced by permission of The Mitchell Library, Sydney, to whom the
negatives were donated by the grandson of their sponsor.

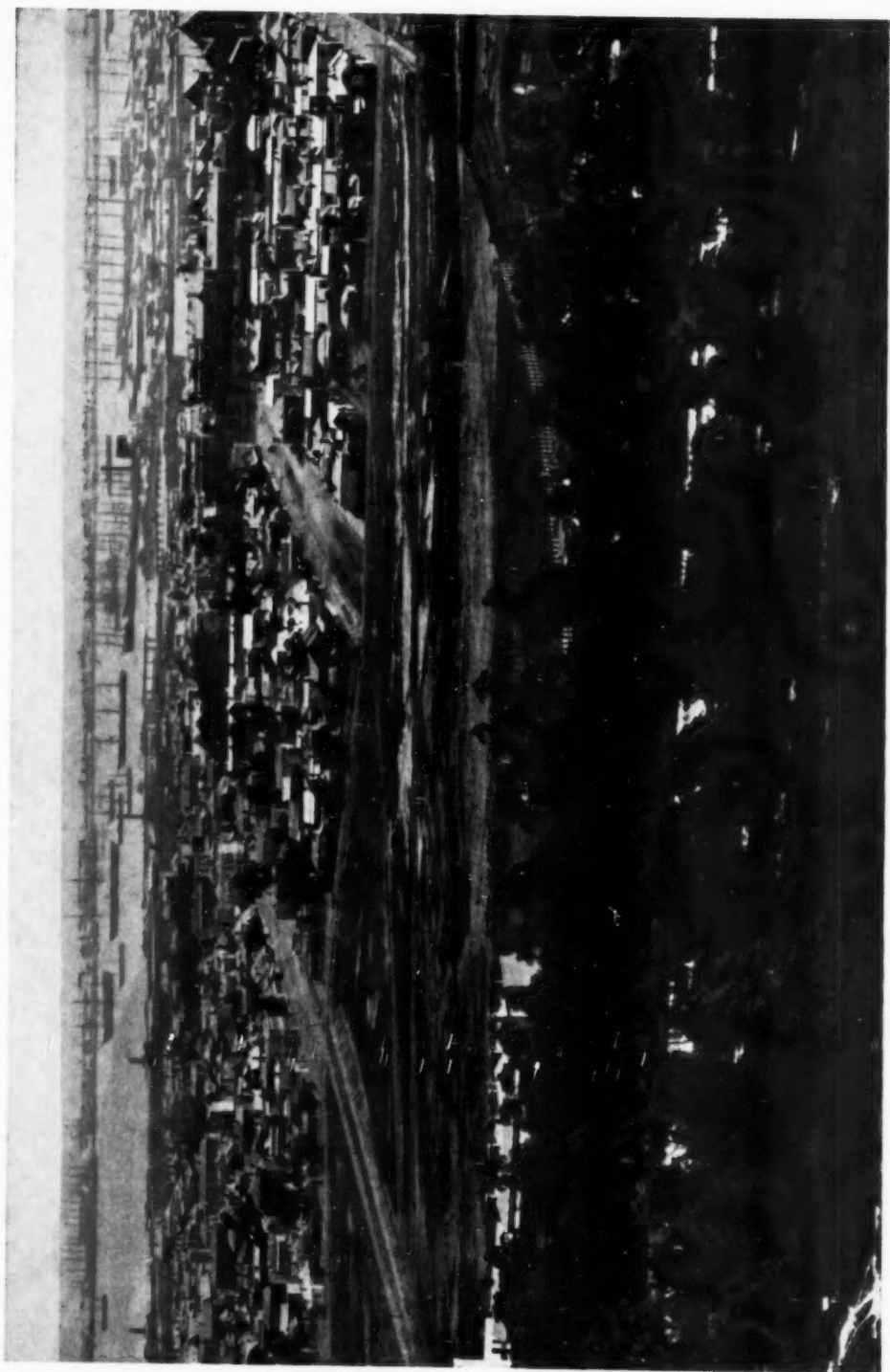
NOTE.— These reproductions represent "same-size" detail and do not
include the whole of the negative. This plan has been adopted in order that
something of the essential character of the originals would be maintained.



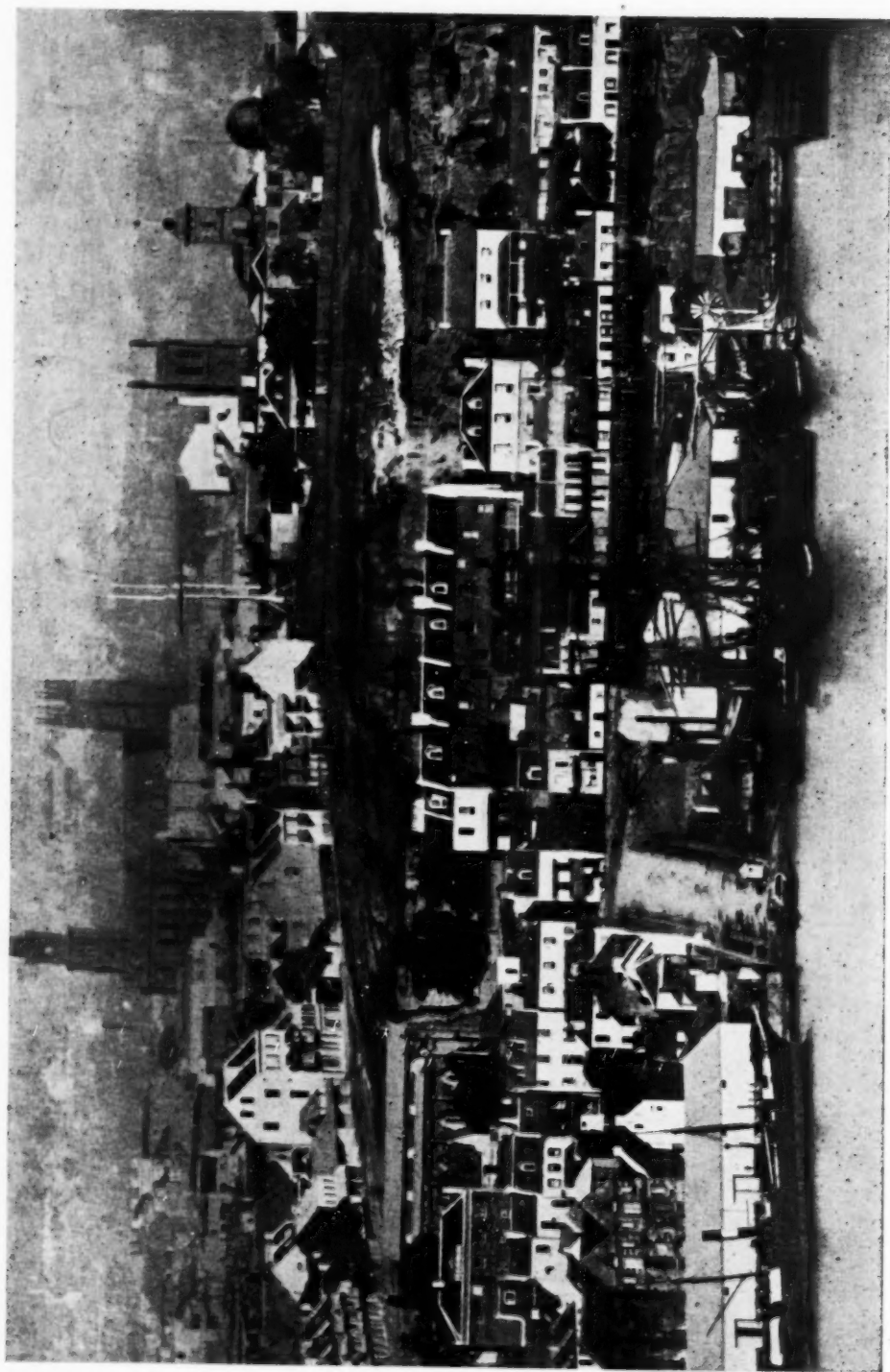


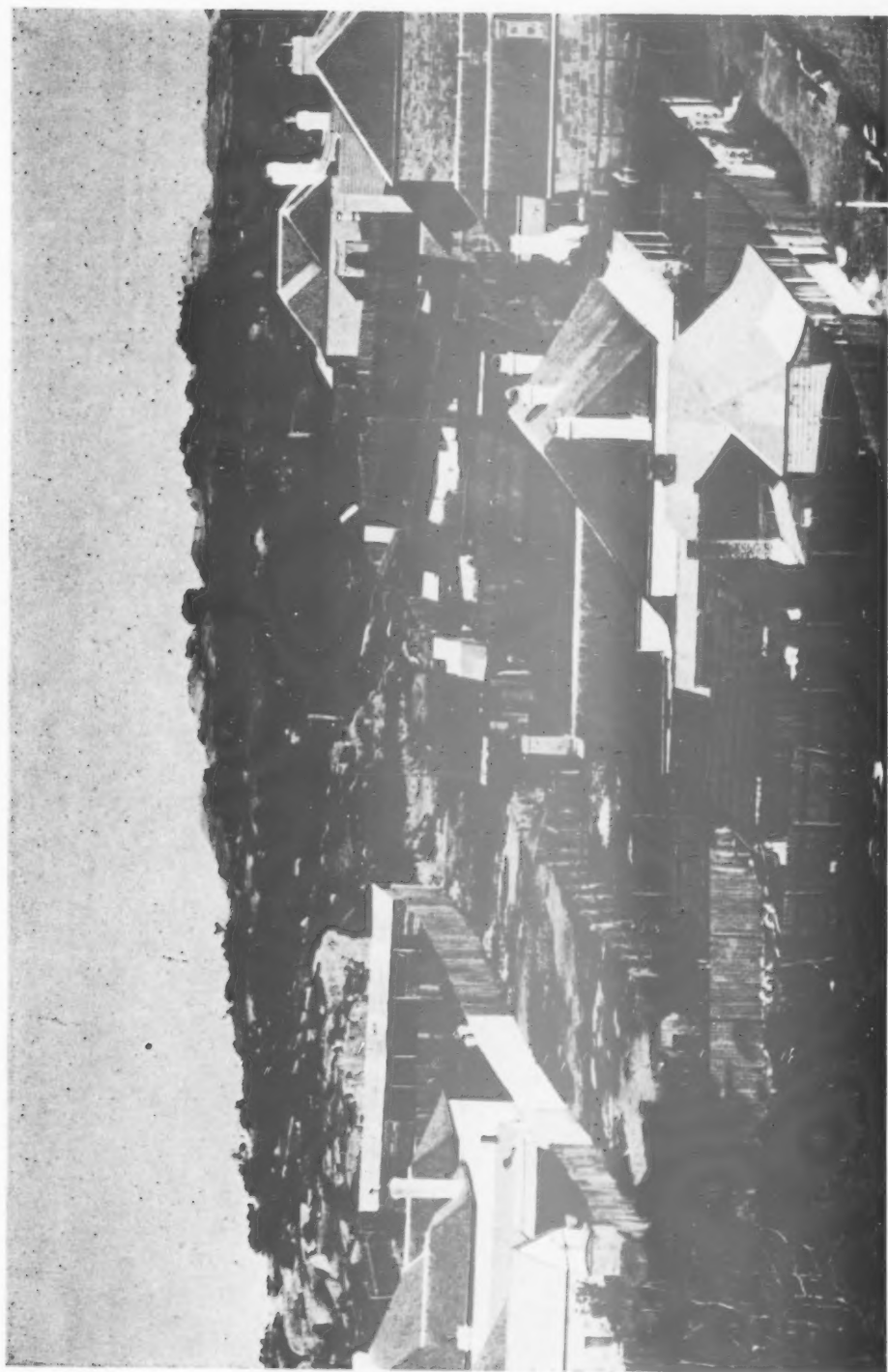


















NOTES ON THE ILLUSTRATIONS

(Cover Illustration)

This is the montage showing Holtermann and his specimen, which was probably made as a guide for the stained-glass artist—who, incidentally, did not make a very faithful copy of the photograph with which he was supplied (see reproduction, page 280). The "nugget" was copied from the Beavis Bros. photograph (see page 275), while Holtermann was specially posed with his arm on a head-rest at the requisite level.

(Year, 1874; photographer, Bayliss; format, 10" x 12")

(Page 287)

William Street, Sydney, looking east from a point just below the Australian Museum. In the foreground can be seen an assistant holding a spare dark slide. The terrace along the left skyline still stands—this is Alberto Terrace, in Darlinghurst Road, at that time regarded as Sydney's "largest and finest." Mitchell, of Mitchell Library fame, lived just beyond its northernmost end.

(Year, 1873; photographer, Merlin; format, 10" x 12")

(Pages 288-289)

A group outside the Post Office Hotel (111 York Street, Sydney), showing Holtermann on the extreme right, street level. The latter's diary mentions the fact that he finalised the purchase of the hotel on April 16th, 1874.

Bradshaw's "General Guide and A.B.C. Gazetteer of September, 1866" contains an engraving depicting the hotel with John Jacobs' name appearing as proprietor. It describes "this favourite hotel as well adapted for gentlemen, families and storekeepers. Being near the Post Office, principal Banks and Warehouses, and, as it has just been redecorated and newly furnished with another storey added, there is very superior accommodation, handsome drawing-rooms, and large and well-ventilated bedrooms, bathrooms and every convenience that a first-class hotel requires."

N.B.—York St. appears to have been re-numbered at a subsequent date; the previous No. 111 would have been between King and Barrack Sts.

(Year, 1874; photographer, Bayliss; format, 18" x 22")

(Page 290)

Circular Quay, Sydney, in the winter of 1873, showing the sailing vessels "Surrey" and "La Hague." (?) This is one of a very extensive Harbour series attractively photographed during this period.

(Year, 1873; photographer, Merlin; format, 10" x 12")

(Page 291)

Wool-teams arriving at Dubbo from sheep stations in Brewarrina and other districts to the north-west. The scene is in Macquarie St., the buildings being respectively Serisier's Stores and the Overland Hotel.

(Year, 1872-3; photographer, Merlin; format, 10" x 12")

(Page 292)

Looking west to Albert Park and Port Melbourne, one of a number of exposures making up an extensive panorama from the tower of Government House, Botanical Gardens, Melbourne.

(Year, summer 1875-76; photographer, Bayliss; format, 18" x 22")

(Page 293)

The University of Sydney main building (completed 1859), looking west along Parramatta Rd. from the corner of Boy St., now occupied by Grace Bros. The omnibuses

were those of the Sydney Tramway and Omnibus Company, which had a depot nearby. (Note: There is no evidence that the company ever conducted a tramway.)

(Year, 1873; photographer, Merlin; format, 10" x 12")

(Pages 294-295)

Observatory Hill from Holtermann's Tower—sections of one exposure of the 360° panorama made with the 100" lens on the 18" x 22" camera. Features include St. Phillip's on Church Hill, the Town Hall and St. Andrew's Cathedral, and, faintly in the distance, the Exhibition Building in Prince Alfred Park. There is a considerable degree of foreshortening due to the use of so powerful a telephoto lens.

(Year, 1875; photographer, Bayliss; format, 18" x 22")

(Pages 296-297)

Commodore Goodenough's funeral cortege assembling at Milson's Point on the afternoon of August 24th, 1875. We are indebted to H. J. Rumsey for identifying the picture and supplying this historical data:

"The following notice, together with a portrait and accounts of the massacre and funeral, appeared in the 'Sydney Mail' of August 28, 1875:

'A Gazette extraordinary was issued as follows:

Colonial Secretary's Office,

His Excellency the Governor, with feelings of deep regret for the public loss sustained, announces to the Colony the death on Friday, August 20, from wounds received at Santa Cruz (Carlisle Bay) on the 12th of the same month, of James G. Goodenough, C.B., C.M.G., Captain and Commodore Commanding Australian Station.

The funeral procession will move from Milson's Point, North Shore, at 3 o'clock p.m. to-morrow, 24th August, and his Excellency, with a desire to show every possible respect to the memory of the deceased, directs that the Public Offices be closed and invites the attendance of all Officers of the Government.

By His Excellency's Command,

John Robertson,

Colonial Secretary.'

"The 'Sydney Morning Herald' of Aug. 24-25 also has reports and, in addition, a poem of thirty lines, 'In Memoriam,' of which the two first are:

'Slowly the long procession moves with solemn sound
Ere one of England's noblest men be laid in New World
ground'

Note.—Close inspection indicates that the coffin is still on board the paddle-steamer and that the naval ratings are preparing to draw it to land. The paddle-steamer would probably have been the "Transit," the vagaries of which were the subject of much contemporary comment.

(Year, 1875; photographer, Bayliss; format, 18" x 22")

(Page 298)

Ballarat, showing portion of the city and the goldmines—one exposure in a nine-exposure 360° panorama photographed from the tower of the Town Hall.

(Year, 1874; photographer, Bayliss; format, 18" x 18")

"Flood is Easy"

There is no reason at all why picture-making should be confined to the daylight hours. In many ways, taking really interesting pictures by electric light is easier than making snapshots by daylight, mainly because of the fact that one is able to control the lighting. Electricity as a source of illumination lends itself so readily to control that the charming effects of modelling and mood obtainable with it are almost limitless in their variety.

We are not concerned at the moment with those pictures that are the result of the simple expedient of placing the subject under the light of a normal room lamp and making an appropriate time exposure; for the products of such a procedure, at their very best, are usually unsatisfactory. No! We have in mind for our picture a study, a nicely-balanced carefully-planned arrangement of light and shade that will give the subject certain attractive qualities of solidity, of texture, of gradation; in fact, all those attributes that combine to make a picture something really special, a picture with charm, a picture with character.

The equipment required is comparatively simple; the beginner may choose to improvise by using one or two mirror-backed flood lamps fitted with standard flex and lamp

By VYVYAN CURNOW

holders. The intensity of these lamps is approximately double that of simple photo-floods without reflectors. When it is desired, however, to achieve the very best results with the least amount of inconvenience, standard flood lighting accessories are a great advantage.

These accessories consist of either single or multiple reflector units which are available in several modifications to suit individual requirements. Single units are convenient, portable reflectors with a short stand and solid base, which can be placed on a table or other support or used at floor level when an upward sweep of light is required.

Similar units are obtainable with a longer stand that makes them self-supporting and adds considerably to their mobility. Yet another model is supported by means of a spring clamp, which readily attaches to any projection such as a door, a chair, or a mantelpiece. The clamps, by the way, are rubber covered to ensure a firm grip and to prevent scratching.

PHOTOFLOOD EXPOSURES

(Using one 250-W. and one 500-W. photofloods, both in reflectors)

TYPE OF CAMERA	Lamp to Subject Distance	LENS APERTURE SETTING		Exposure Time
		Verichrome or Plus X	Super-XX	
Box, single or double lens	3½'	—	Largest	Snapshot
Cameras with faster lenses	3½'	f/5.6	f/8	1/50
		f/8	f/11	1/25
		f/11	f/16	1/10
	5½'	f/4.5	f/5.6	1/50
		f/5.6	f/8	1/25
		f/8	f/11	1/10
	11'	—	f/2.8	1/50
		f/2.8	f/4.5	1/25
		f/4.5	f/5.6	1/10

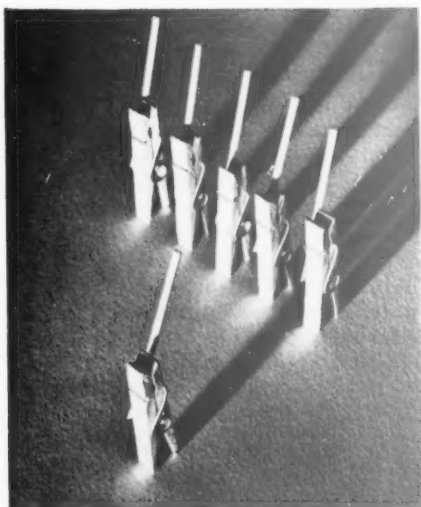
Illustrating
"FLOOD IS EASY"

By Vyvyan Curnow

A typical example (right) of the pleasing effect obtained with two well-placed floodlights; in this instance one lamp is placed at 45 degrees and the other at the same angle from left-hand front at camera level.



An overhead spot light slightly behind the subject (left) is augmented with softer frontal lighting to produce this novel picture. The mirror (below) is part of the subject matter and has no effect on the lighting which comes from both sides of the model's head.



This is what happens (left) when the lamp is too close, resulting in highlights lacking in detail.

Another handy accessory is the flat reflector. This piece of equipment sometimes takes the form of a large mirror borrowed from somewhere around the house, but quite often it consists of a home-made arrangement of crinkled sheets of tinfoil pasted onto a sheet of heavy cardboard or three-ply. In an emergency a sheet, a white tablecloth, or even a towel may be used as a temporary reflector. The idea of the reflector is to "bounce" a moderate amount of light back into the heavily-shaded portions of the subject that would otherwise be entirely lacking in detail.

Having decided what apparatus we need for the job, let us consider the *modus operandi*. There are several things to be appreciated before we can arrive at the exposure that will be necessary to take our picture. The best plan is to hold a dress rehearsal. Place the subject in position, turn on the photoflood lamps and set up the camera at a convenient viewpoint. Now move the lights into various positions and note the effects. It will be found that there are many angles from which the main light can fall on the subject, and each of these gives its own particular effect. A study of the accompanying reproductions will help to illustrate this point.

If a straight studio-type portrait is desired, the lighting will probably be found best at about 45 degrees from both the subject and the camera. More dramatic effects can be obtained with side lighting, overhead lighting or illumination from below. The arrangement of light is obviously a matter of good taste, and this, fortunately, can be acquired with practice. Direct frontal lighting is always to be avoided unless the subject is quite flat, as in photo-copying work.

Having reference to a previous successful attempt (either your own work or a reproduction in one of the journals), you can arrange your lights to produce the most pleasing effect. Now is the time to think about exposure, but be sure to turn off the photofloods for the time being.

These factors influence exposure :

1. The speed of the film.
2. The wattage rating of the lamps.
3. The distance from the lamps to the subject.

The intensity of light falling upon the subject is *inversely proportional to the square of the distance between the subject and the lamp*, which

means in plain language that if we double the distance between the lamp and subject we must give four times the exposure. Four times the distance requires sixteen times the exposure, etc. Thus it can be readily appreciated that the distance from the main lamp to the subject is a very important part of the preparations.

With the three factors in mind we can refer to the tables and determine the correct stop and shutter speed. Now see if we can improve the relationship between brightness and shadow in our subject. Turn on the lamps and bring the flat reflector into action. Hold the reflector in various positions until one is found that will reflect light into the shaded parts of the subject (this is viewed from the camera position) to show up all the detail; without, by the way, spoiling the dramatic effect of the main light. With the reflector in position, all is now ready to make the exposure.

Here are a few points to remember : Lights placed too close to the subject will accentuate the contrast between highlights and shadows. Always keep your lights at a reasonable distance and if for some reason a very soft or diffused light is required, a sheet of well-crumpled cellophane held in front of the lamp will usually suffice.

Be sure that no light reaches the lens directly from the lamps. Use a lens hood or a shield to intercept stray light, especially when back lighting is used.

As an aid to correct placing of a reflector, remember that light leaves the reflector at the same angle as that at which it strikes the surface. Obviously, the reflector must be held slightly ahead of the subject towards the light.

An angle of 45 degrees is the most useful for lighting as a general rule. The more time you spend in planning your picture, the more likely is it to be successful. You have plenty of time, but don't waste your lamps unnecessarily.

Don't be too ambitious at the beginning—commence with one lamp and a good flat reflector. Many really charming pictures have been made with this simple equipment. Improvements will suggest themselves later. Watch out for stray shadows, especially those very small ones that shoot sideways across the subject. Move your lamps up and down as well as sideways, when you are prospecting for a shot.

An Analysis of Flexichrome Colouring

The keystone of success in colouring a Flexichrome print is some knowledge of the structure and scope of the material used. There are many instances of an operator who has proved to be most efficient with oils and other print-colouring mediums having the greatest difficulty in approaching the same standard with a Flexichrome print.

The first consideration is the pigments. In the Flexichrome process, dyes are used which are capable of being absorbed into a suitable relief image. In the case of oil colouring, a ground pigment suspended in oil is laid on the surface only of the print. Therefore it will be readily seen that the technique involved will be very dissimilar.

The Flexichrome print consists of a paper base, a waterproof layer, and a relief gelatin image capable of absorbing dye. If we were to cut a section of a print and put it under a microscope, we would see that our gelatin image varied in thickness according to the density of the picture in each area (Sketch No. 1), and if this gelatin image is impregnated with black dye (as it is when ready to commence the colouring operation), a print will be observed which does not differ *visually* to any great extent from a Bromide print, and sometimes causes the colourist to treat it as a Bromide print, to the detriment of our finished picture.

The black dye is capable of being replaced absolutely by any colour dye in the Flexichrome kit. This appears at first glance to be a little magical, but if we think of the gelatin image as a transparent sponge with each cell containing dye, to which we apply a very great volume of dye of another colour, it will be obvious that replacement will take place completely.

Up to the present we have only dealt with total replacement of dye which would give us a picture of areas of pure colour. In practice it is rare to execute a print consisting only of pure colours, and we must look to methods of colour mixing to obtain the results required.

The black modelling dye, which is already in the gelatin image when colouring commences, has two definite uses:

By F. ATKINS

- (a) To show the position of various parts of the picture.
- (b) To degrade the pure colour in shadow areas in varying degrees, until such time as black is only apparent.

If one observes any coloured object which has form, it will be seen that specular highlights are white, highlights light pure colour, and from then on various admixtures of grey, until there is no sensation of light, and, of course, it looks black.

Colours should be mixed on the palette before application, and should not be too thick in consistency. It is much better to have the colour fairly thin and to make several applications to the print, than to lay on thick intense colour and destroy the mid-tones of colour degraded with grey. Sketch No. 2 (*a*, *b* and *c*) will describe this more fully. It will be noted in this sketch that the colour absorbs into the gelatin image from the surface down, and the thickness of this skin of colour saturation can be controlled by:

- (1) The number of applications; and
- (2) The intensity of the colour mix.

(2a) Taking this as the effect desired. It is shown how the various strata of colours are built up to give this result.

(2b) The mid-tones have changed to pure colour due to an intense application of colour.

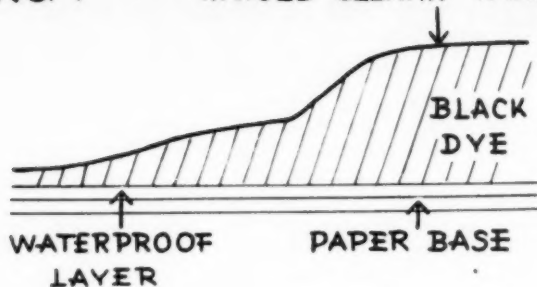
The operator observing the effect of (*b*) may try to correct the destroying of the mid-tones by the application of the black neutral dye to Example (*b*), with the result shown at (2c).

(2c) Black still appears the same. The mid-tone is more or less correct, but the pure light colour has changed to light grey!

It will be seen from the foregoing that if a mistake is made in the amount of colour allowed to absorb into an area, the *whole* of that area should be changed to black by using the neutral dye (appearing as in

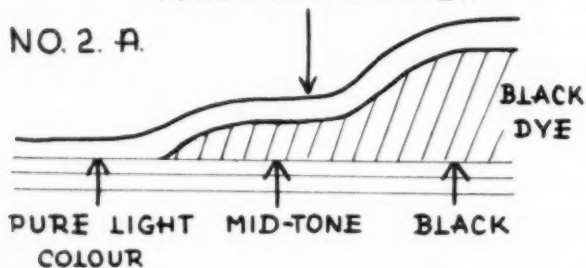
NO. 1

RAISED GELATIN IMAGE

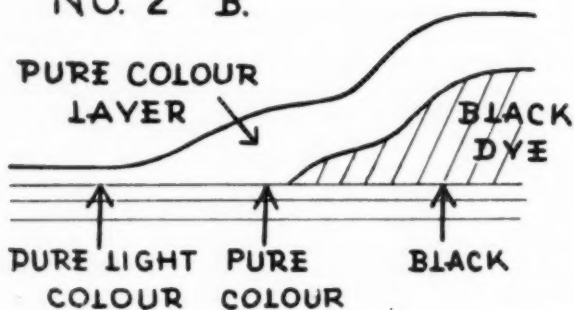


PURE COLOUR LAYER

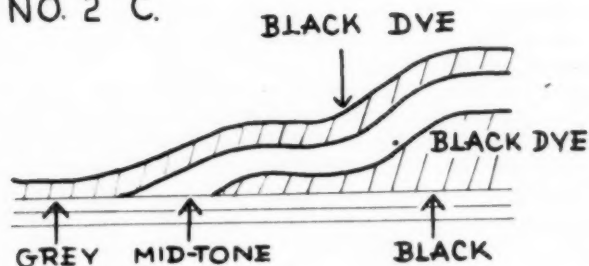
NO. 2. A.



NO. 2 B.

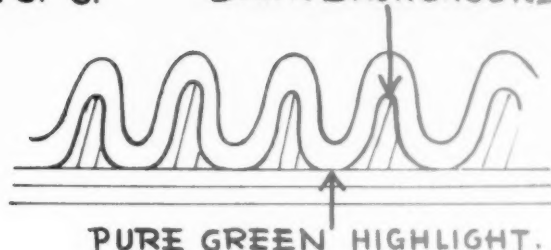


NO. 2 C.



NO. 3.

DARK BACKGROUND



Sketch No. 1), and the colouring started again.

This strata theory (for want of a better term) can be put to very great advantage in some types of Flexichrome colouring. A typical example was a medical specimen, which consisted of pink tissue with hundreds of hair-like purple veins running across the print. The picture was given a saturation wash of purple, and then a very thin wash of red, which changed the light areas (the tissue) to pink, but owing to the density of the purple veins, did not affect those to any degree at all. Now, if this procedure had been reversed, and a saturation wash of red given in the first place, our picture would have presented pink tissue with red veins, and we would have been faced with the stupendous task of painting over the whole of the veins with purple.

Another example of the same principle would be a field of green vegetation and brown earth. If we colour the whole thing brown first, the thin washes of bright green produce an effect that is impossible to get by any other method of Flexichrome application. Grass in the foreground of a picture (Sketch No. 3) falls into the same category.

Flesh Tones.—The first application of colour to flesh, such as the face, does not look at all promising. This first wash picks up quite a lot of black dye, and degrades the light pure colour areas. It is a fairly sound routine to go all over the face with the first colour wash. The second colour wash should not be taken over the mid-tone areas, and other washes should be confined to the light pure colour flesh tones. If this is done, one finds that the work starts to build up with good clear-looking highlight portions and a lack of brilliance of colour in the shadowed parts, which is more

or less the object one is aiming for. Thin washes of colour—greens, blues, etc., may be applied to give effects of reflection, but it is most important that the brush must be confined to the area concerned and not carried over its next-door neighbour, as this will lead to effects as in Sketch No. 2 (b) and (c). As mentioned before, three areas—pure highlight colour, mid-tone and dark—should be borne in mind at all times.

Treatment of Small Dissimilar Objects: It very often happens that one is faced with the problem of many small objects, all different shapes and colours, and at first glance it would seem to be a very big job indeed to colour each one separately. As an example, we will take a mixture of peas, beans, chopped carrots, and celery, to be used for a can label. The method of doing work like this is the application of another of our Strata theories.

Colour was first mixed for each of the objects on the palette. In each case a strong mix was used. A large brush was selected and a dab of colour quickly applied to each article of the one colour, without regard to neatness or slight overlapping. This was done three or four times, and, of course, blotted in between operations. A piece of cotton wool saturated with 2 per cent. acetic acid was then gently rubbed over the whole picture for approximately half-a-minute. This must be done with the greatest care to prevent damage to the gelatin. It will then be seen that the overlapping of colours has disappeared, but the individual objects retain a mid-tone colour of the correct hue, with the pure colour highlight areas appearing as grey. If these grey areas are touched up with pure colour, we will be very close to the finished result, without having to concentrate on perhaps a

(Concluded on page 311)



A swimmer retrieves a broken air line from the photographer's tender boat.

Undersea Movies—*Kodakery*, January 31, 1952

Anything above, on, or under the water is of interest to the U.S. Navy.

Making underwater movies is no exception. Recently the Navy has been experimenting with an Aquaflex, a 35mm. underwater motion-picture camera of French design and make. This it has modified to serve its specific purposes.

This revolutionary-type submarine motion-picture camera is driven by wet cell batteries and has its own compressed air bottle. Thus it is entirely independent of air supply and electric cables leading to the surface. It utilizes a reflex optical system, so that the diver-photographer views the image through the taking lens. Controls are on the outside of the camera. It has wings and rudder to move and stabilize it under water. The wings actually act as a planing surface, so that the photographer can sight on his target through the viewfinder, kick his flippered feet and guide himself by tilting and banking the camera in a manner similar to a plane flying through the air.

Complete, the Aquaflex weighs about 107 pounds in air, but under water it can be adjusted to have positive, negative or neutral buoyancy.

The Navy has found that the French "Squale" face mask and the French "Aqualung" diving units are best adapted for use with the Aquaflex.

Divers have been as far down as 120 feet with the Aqualung and have descended to a depth of 95 feet and obtained usable film footage without the use of supplementary lighting.

Photographer-diver adjusts the lens diaphragm and focus from the interior of the underwater blimp. The wings and rudder aid greatly in the stabilization of the underwater motion-picture camera.



An assistant underwater cameraman, G. E. Darrah, PH2, USN, obtains light intensity readings with a water- and pressure-proofed exposure meter.



*United States Navy
Official Photographs*

R. R. Conger, AFC, U.S. Navy photographer-diver swimming and photographing with an Eclair Aquaflex underwater motion-picture camera.



The Sydney Camera Circle Portfolio

My review of this section does not take the regular form of criticism as is the case of the work of our own competitors but is presented with a view to mentioning the points of note that readers may consider, absorb, and appreciate.

J. W. Metcalfe's "The Dagger Dance" is enjoyable for a number of reasons—the type of model selected, the lighting, and the slightly soft-focus indefinite background. I'm wondering whether the photographer also took the opportunity to make some exposures at a somewhat greater distance in order to leave more space around the figure.

"Corroborree" makes the reader wish that he personally had been present as well as in company with H. J. Mallard, for his print suggests much to interest the camera user at such a gathering. Apart from its subject matter the main appeal is the overall tone and atmosphere generally, and one that exactly harmonises with the theme of secret mystic rites. The grouping too could not have been better handled with the interest leading from the indefinite group at the left (with their upright spears cutting through the smoky background) across to the two isolated figures (which fill the remaining foreground space very nicely) and then to the principal motive—the well decorated and befeathered dancers. Altogether an excellent offering.

In L. Le Guay's untitled male figure study there's a fine impression of strength while the overall low tone gives an added sense of masculinity to the interpretation.

A. W. W. Gale's "Mountain Monster" appeals by its simplicity, and especially by the absence of any vegetation or any other object of lighter mood. The placing gives full play to the upward climb of the engine whilst the sudden upward burst of the smoke suggests the extra "pull" that was needed for the movement of the heavy load behind. I like the way the major portion of the engine has been diffused—yet, the front (where it is needed) is left in full strength and contrast.

F. D. Collin's "Old Stairway" is one of those prints that sets you wondering just where you had previously seen such a setting 'in the flesh' so to speak. It is the type of subject of which many versions are possible according to the time of day, the inclusion of a figure and so on.

H. N. Jones' "A Sunlit Path" is a very pleasant print of a type of subject that always seems to attract. A likeable point is the way the lamp standards are conveniently toplit whilst the heavy bases of the buildings are successfully offset by the reflected lighting. Another point is the way the shadow of the larger building in the middle distance reduces the sunny width of the path and, consequently, the perspective; the sunlight catching the tree edges is also very helpful.

With C. Walton's "La Ville Mouillée" we pause to admire the way the photographer has well and truly captured the feeling of a most miserably wet day; that feeling is well emphasised by the repeated verticals of the buildings in the background.

Monte Luke's picture "Autumn Morning" certainly suggests that worker at first sight—as well it indeed suggests a Sunday morning. Whilst admiring the capture of the misty mood, one pauses also to appreciate the decorative tracery of the foreground framing. It was unfortunate that the small yacht in full sail saw fit to intrude itself into so perfect a composition,

By KARRADJI

as well as upset the delightfully complementary mist-shrouded distant headland.

R. Nasmyth's gateway picture was "well seen" but I am wondering whether it would not be even better as a landscape arrangement rather than the upright panel.

"Through the Looking Glass" (H. D. Dircks) calls to mind the many times we have seen a picture offered us by some glimpse of distant landscape through nearby trees; in this print he has more than captured that oft-recalled pleasure. The composition is delightful, the heavy mass of poplars being offset by the rising verticals of their younger brethren in the distance, and the whole being thrown into relief by the sunlit landscape. Altogether a happily arranged print.

N. C. Deck's misty landscape is a picture fascinating in the "rakishness" of the dimly seen foliage. We have often seen the direct rays of the sun in the early morning but only too often are they associated with trees of "hard and fast" appearance. This print is certainly a pleasant change from that "usual thing".

D. Brown's "Toukley Landscape" owes much of its success to the nicely proportioned heavy tree in the left foreground. I also like the graceful approach towards those trees at the right.

"Quiet Harbour" (K. Hastings) is a well trimmed and taken print, the wharf supports perfectly framing the scene beyond them. Apart from that how fortunately was the photographer in having the ropes so casually draped to break up the otherwise too formal arrangement. The inclusion of that narrow black strip of wharf was a wise move—it intrudes just sufficiently. On top of it all we have a nice, delightful early morning impression.

Coming now to Arthur Ford's "Sky Fantasy" I need hardly refer to the interest I feel whenever I encounter strange formations of this kind; after all nothing offers us such a varied range of formations as the sky. A satisfying point about the print is those three young trees in the centre rising as they do from the otherwise more or less level mass of the base. The variety of the clouds included would make an irresistible appeal to any wide awake camera enthusiast.

On page 227 we come to a subject often encountered as one travels the countryside but on the occasion of C. E. Wakeford's "Mustering Sheep" the meeting was unusually favourable. Instead of the usual flat road with the sheep appearing as a solid mass we have a refreshing change in the shape of the upward slope of the hillside with its scattered individual animals. The horseman is well placed and appears far from camera conscious, while the sheep dog, detached from the main masses and placed in the right spot to suit the composition, completes a more than satisfying print.

Dr. Chaffer's "Mary"—is, I believe, one of his portraits in bromoil—a process seldom used. It is complete in itself with an overall soft lighting that allows for no heavy shadows to upset the soft charm of so delightful a sitter. A point of note is the backward turn of the head with the eyes avoiding the camera.

Concluded on page 311

Review of Contest Entries

NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

NUMBER OF ENTRIES	142
(A/S 22, B/S 47, A/O 20, B/O 53)	
NUMBER OF COMPETITORS	59
NUMBER OF NEW COMPETITORS	5
NUMBER OF PRIZE AWARDS	28

C. A. A., Willoughby.—HC for "I am the Door"; but surely this is an instance when some supplementary lighting is required from a flash or length of magnesium ribbon—just sufficient to relieve the overall heavy tone. Glad to hear from you again.

A.K.A., Townsville.—Road scene generally well handled but we should have preferred to see this in black rather than sepia and printed slightly darker. Pronounced tones of this type are out of favour today; if we are to have a tone, it should preferably be just off black. Thanks for letter—we wish you new friendships in Mt. Isa.

K.L.A., Paddington.—HC for shark-tower subject on general grounds; as a picture rather lacking in animation or story-telling element. The parallel bands of clouds were not altogether helpful.

F.P.B., Goulburn.—All three show first rate print quality. As arrangements the old wheel subject is the best subject to a trim of about three inches from the right as the interest tends to fall away on that side. Of the close-ups that of the handwriting is preferred but surely this would have been better photographed from the other side where we could have seen the nib and the actual writing rather than the highlight back of the hand and, of course, the very prominent ink-bottle. The other offered very little, other than perhaps in colour.

D.L.B., Harbord.—In our opinion, apart from the very fair print quality, almost everything is wrong with "Castles in the Sand"—the undue repetition of emphasis on parallel elements, the definite lack of concentration on the principal subject matter, and the uninteresting rear view of the model. Memo—think before you expose.

J.E.B., Buranda.—Of your four we prefer "Barnacles at Low Tide", subject to a little less at the top and a little more at the foot; of course, it is really a colour subject. "Smoko" is alright as far as it goes; rather slight as a motive. In "Heart of a Giant" we would have preferred to see the camera used in a looking-down vertical position, rather than the perspective version. "Wheel of Yesterday" is well recorded but alas one of the over-popular subjects today. Your technique has made good progress—you should now develop your outlook towards subject matter of stronger general interest. Thanks for the letter.

C.R.B., Beecroft.—Both prints HC. Of the two the stonework subject is the better but seems to need some little accent, say a pot-plant, if our attention is to be held. The drying mud subject demonstrates a good tonal range but is something of a puzzle to the beholder; trims from top and left would simplify.

B.C.B., West Hobart.—"Pattern in Stone" (maybe "Pattern in Shadow") is the better of your two (apart from some under-exposure) but a much better print should be possible—there is something definitely wrong with your enlarger if it is productive of so large a degree of light scatter; this may be due to dirt or dust on one or other of the glass surfaces. The other is better technically but possesses no particular composition or accent.

F.T.C., Naremburn.—"Tree Pattern" appeals the most of yours—above the average for this popular subject thanks to very fair technique and the diagonal feeling. "Leaf Pattern" would come next—well handled but again an over-popular subject. "String" does not appear to have offered a great deal—very difficult to compose miscellaneous material of this type.

R.F.C., South Hurstville.—Both prints HC for generally effective handling. "Broken Reflections" is perhaps the best, though it might be said that the reflections are broken up too much. "Pandanus Fruit" is badly stained; composition would be improved by trims from top and left.

E.R.C., East Kew.—HC for "Nature's Geometry" which is splendidly recorded but subject matter rather slight in general appeal—seems to need a somewhat more obvious reason for the circles.

G.A.D., East Ivanhoe.—HC for "Evening Shadows"—an attractive presentation as regards print quality and atmosphere but not very strong in composition owing to the presence of so many parallel horizontal elements. A stronger cloud formation would be helpful and might well be the subject of experiment.

P.J.D., Elmhurst.—We would have preferred to have seen the infant away from the distracting background of furniture; more correct focusing would also help.

A.K.D., Lindfield.—"Donegal" was a quaint idea but we feel that overmuch has been included—trim about 2½" from the foot and a little from the left.

J.D., Mildura.—"Oil Feed" is the better of the two industrial subjects thanks to the presence of a definite diagonal feeling; at the same time it can hardly be said that the personal approach is very obvious in this type of subject matter. There hardly seems to have been much reason for the other exposure—might have had colour appeal.

A.D., Bendigo.—Of the open entries we prefer "The Farm on the Hill" (HC) but we feel that the overhead lighting conditions were too stark and would strongly recommend that you try this again under more pictorial conditions. Somewhat similar remarks apply to "Watering Place", "Land of Plenty" is in colour vein—not very exciting in black-and-white. Of the pattern subjects the best is "Afternoon Sunlight" (HC) owing to its bold interesting treatment at close quarters. "Morning Sunlight" would come next but the treatment is very hard. The strong highlight down the left margin upsets "The Gate" and we would suggest its elimination.

F.L.E., Narromine.—We like both of your current HC entries. "Drifting Sand" is the better but this is

rather evenly divided down the centre—we would recommend a trim of about $1\frac{1}{2}$ " from the left. "Low Tide" had possibilities; it needed a higher viewpoint so that more could have been made of the boats and less of the background which is really an attractive little picture in itself.

A.E., East Brighton.—HC for "Sweet Corn"—not quite as sharp as we would have liked. For your album, take an inch trim from the top and make the present foot the left. The natural history subjects are very good but hardly suitable for the class. "Regal Symbol" is first class technically but mainly of record value.

M.F., Taylor's Arm.—Your very superior technique carried "Rock Strata" into the award list; there is not a great deal in it otherwise. The other entry gained HC for impact—needed a lower viewpoint (to avoid the slight landscape feeling) and a slight change of viewpoint (to improve the balance).

B.L.G., Ashfield.—Apart from some harshness in the print, a good technical result but one mainly of commercial appeal rather than the pictorial.

J.P.G., Sunshine.—HC for the close-up of sweet-peas-against-fence texture but unfortunately neither technique nor arrangement is completely satisfactory; as to the former, the print is not quite sharp nor strong enough; as to the latter, there appears to be too much fence and not enough of the actual blooms. The dog subject is rather flat and suffers from too low a viewpoint—camera should have been nearer to the eye level. The portrait is fair but mainly of personal interest.

R.C.G., Burwood.—"Dirty Face" is the better of the two portraits—good animation and a novel pose. "Kathie" is worth trying again with a more attractively posed lower half.

E.H., Belmont.—Welcome to the contests. "Interdependence" was photographed at rather too close quarters leading to depth-of-field trouble. Try the subject again with the camera further away and with the child's face half-turned. Wait for a moment of animation before making the exposure.

F.P.H., Thornbury.—Superior technique carried "The Column" into the award list but actually this was a job for the step ladder in order to avoid the coincidence of the two groups of metal work. "Road to Wallan" is a nice print but did not offer very much unless a higher viewpoint could have been obtained with a view to making more of the bridge and the curving road.

G.V.H., Mt. Gambier.—"Nature's Spotlight" nicely recorded but more of a colour subject—suggest that you try hand-colouring this one.

R.M.J., Lindfield.—"Gardening Gloves" seems to be the best of your trio—a fair result with slight subject matter. "Spring Model" had possibilities but the montage, though excellently carried out, still looks like one. The architectural detail subject is a nice print but offered little of general interest.

R.M.K., Punchbowl.—HC for fish-float subject—well-handled but we suggest a slight trim from the foot.

T.K., Bacchus Marsh.—"Moontide" is the best of yours—a very fair result for this conventional subject. "Witches' Brew" certainly breaks new ground—a pity that the cloud formation was not more dramatic on this occasion. "Limestone" of record interest only. Incidentally your work suffers from a large number of processing faults—we suggest a close overhaul of your methods.

B.J.K., Mildura.—HC for "Magic Carpet; one s carried away by the conception and by the blue tone but on second thoughts one feels that the idea is not as convincing as it might have been.

J.N.L., Regent.—"Sanctuary" would have stood a considerably stronger print; apart from that, closed doorways without a figure accent do not hold our attention. "Sanctum" is better but again the need for an accent is felt. "Pioneer" is recorded with superior technique but remains of family interest—in the absence of any story-telling element.

E.C.L., Highett.—Both entries HC. "Carnival Cobweb" had distinct possibilities but you were asking too much of 1/100 sec. to 'freeze' such fast motion so close to the camera. "Pattern in Steel" is well recorded but seems to need some accent to balance the composition and to hold our attention.

D.G.L., Roseville.—HC for "Murky Morning" (hardly a suitable title) on general grounds; as an arrangement rather general with many varied elements calling for our attention. You might include it in your portfolio as two versions—one with a four-inch trim from the left and the other with a similar trim from the right. The other print is mainly of souvenir appeal.

F.L., Toorak.—"Spring" is the best of yours but we should have preferred to see the youngster's face—a good subject for hand-colouring. "On the Hillside" HC for another of your successful renderings of this theme. In "Fog in the Hills" it might have been better to concentrate on the industrial theme rather than introduce the tree as an entirely distinct element.

K.M., Launceston.—HC for "Old Hobart"—nice print quality but needs some suitable human interest.

G.H.M., Mildura.—Brickwork pattern picture alright as far as it goes but hardly the type of subject matter that is strong in general appeal.

T.M., Edmonton.—HC for "Day of Rest" mainly for its 'modern' outlook. We suggest that you include two versions in your album—one with $2\frac{1}{2}$ " off the left and one with the same amount off the right. Thanks for letter—glad to hear of recent success.

M.J.M., Swansea.—Welcome to the contest and congratulations on the three HC's. The two nature study pictures are very good and might be entered for a suitable set subject when it comes along. Lighting conditions were much too strong for "Abdul"—this is the type of character study calling for a more subdued treatment.

A.P.P., Epping.—Full marks for very attractive print quality, especially in the two decorative subjects. "Day Lily" is the better of the two, but you could perhaps improve the composition by a twisted trim. "Sweet Corn" is rather formal—but difficult to do much otherwise. "Hill Top" is a good effort in simple style; interest seems to fall off to the left—we suggest a trim from that side and the inclusion of more sky.

J.P., Temora.—"Sinner" may be considered imaginative and is certainly interesting in unconventional style—pose; weakness seems to be the strong lighting and eye-catching contrasts in the lower inch—pity the cross was not nearer the hands in order to permit of trimming. We welcome you to the contests and are looking forward to seeing more of your work in due course.

A.G.R., Battery Point.—Congratulations on the two HC's. "Framed" was the most promising of your waterfront scenes but that white fence is a problem;

some of it might be trimmed away. "Derricks"—an excellent atmospheric impression but a problem in composition. "A.B.'s in Port" called for colour; otherwise the old problem of how to make back views interesting.

R.R., Moonee Ponds.—Full marks for your versatility. Of the trio we like the one of the youngster berthing the rowing boat—unfortunate that the foreground is so strongly lit, but you might be able to do something by suitable control measures. "Tiger Lily" is well handled in good low tone for this fairly difficult 'sitter'—the twisted trim was a good idea. "Pole Sitters" is humorous but somewhat distant; slight trims would improve the impact.

J.R., Hazelwood Park.—Of yours we prefer "Corridor", though some accent was needed. Next would come "Stairway", subject to an inch trim from the left and a slight trim from right. The other two subjects do not appear to have offered very much.

E.R.R., Caulfield.—Award for above-the-average wheel-and-slab subject—a real Ansel Adams. Would suggest a slight alteration of the trim with a view to bringing the hub to the intersection of thirds.

A.H.R., Bondi.—"The Crossing" was promising and would have made an excellent colour shot; in black-and-white, water no longer provides any accent or centre of interest. Several versions might be included in the album—one with substantial trims from top and right (to centre interest on the ford) and another with a good trim from the foot (as a landscape picture). The print quality is delightful.

D.M.S., Scene.—HC for flower study—would probably do better for "Floral and Decorative" some time.

W.R.L.S., Mudgee.—Welcome to the contest. Yacht subject rather distant—it looks as though the colour and animation provided the principal appeal. Technique very fair and presentation attractive—study the best current work with a view to developing a 'seeing eye'.

M.S., Gardenvale.—All three entries gained HC—good ideas that just needed some little addition to carry them forward to complete success. The rail junction subject is perfectly recorded but needs some accent to hold our interest. "Sandtracks"—is a good result from simple material—would be improved by a trim from the foot. "Catch" has plenty of animation—always a problem to get dogs to look in the direction in which you want them.

B.H.S., Wellington.—HC for tree-carving subject—a first rate record. "Dallas" is an excellent addition to the family collection—good animation but we would suggest a slightly higher viewpoint next time.

O.A.S., New Lambton.—"Wake of the Harrow" is the better of yours but the harrow seems to have moved too far away to be of much value in the arrangement. The honey-comb rock subject is well recorded; composition would be improved by trims from top and left to avoid duplication.

E.F.S., Hampton.—Cloud subject did not offer you a great deal—that is in our opinion—we can never get very thrilled with this type of cloud with its clear-cut "spotty" characteristics.

C.T., Paddington.—Welcome to the contest and congratulations on the varied nature of your outlook. On the other hand, technically most of the prints

seem very grainy—a state of affairs unheard of in our Microdol days. Of the open entries the best is that of boys fishing—would have been better with one looking up to relieve the repetition. Next would come the penguin group which is very characteristic. The Bundeena scene is too distant. "Agava" would be improved by trims of an inch from the top and say two from the left. Of the set subject entries the ice-land poppy picture is the best but we would have preferred to see the centre of the flower at the intersection of thirds. "Raindrops" looks like a colour subject; "Camel's Neck" too much of a mystery; "Double Reflection" would have been better showing the reflections only rather than the whole scene. Study the best current work with a view to becoming a little more definite in your outlook.

M.J.W., Elmhurst.—The home portrait is a good souvenir of the happy occasion. "Against the Dawn" rather flat—might be better with a much darker print.

G.W., Belair.—We are very pleased to note your improving technique generally. Of the current entries we like "Age and Decay" but we definitely recommend a two-inch trim from the left with a view to eliminating the double-exit on that side; it would also be improved by a slight trim from the top and by the inclusion of a little more sandy foreground. "Low Tide" is rather general with no particular centre of interest. "Sun's Pattern" would be improved by a trim of about three inches from the right—the perspective is too strong.

N.Y., Bondi.—HC for sand tracks picture—nicely recorded but subject is on the slight side. We would suggest a two-inch trim from the foot and say one inch from the right.

An Analysis of Flexichrome Colouring

Continued from page 305

thousand small outlines. This method also gives a suggestion of colour reflection from adjacent colours, which is very convincing.

The action of reducer in our Strata Theory is most useful in some types of flesh tones. In nature the skin is transparent, with tissues, blood, etc. underneath, and if a small amount of reducer is used on flesh tones, we find that we simulate the same thing by having a thin strata of clear gelatin over our flesh colour.

In conclusion, I would mention that this whole theory of layers of colour was in use by artists many years ago, and having seen the brilliance of their pictures, we cannot be far wrong to follow in their footsteps.

Review of April Portfolio

Continued from page 308

We see many versions of the Anzac Memorial by night but J. L. Wray's is a refreshing change. The interpretation conveys the atmosphere of quiet reverence that one associates with such a structure, the absence of any human interest being a wise precaution. A nice touch is that little glow of light behind the tree on the left margin, and, strangely enough, the direct bright light in the distance to the right in no way seems to intrude unnecessarily.

Editorial Notes

PRIZE LIST

CLASS A—SET SUBJECT

- First "First Light", N. Ozolins.
 Second "Study in Contrasts," S. H. Lofts.
 (Equal) "Glass Pattern," E. F. Stringer.
 Third "Holy Stones," M. Sheppard.
 (Equal) "Textures," E. R. Rotherham.
 "Rock Strata," M. Farrawell.
 "The Column," F. P. Hion.
 Highly Commended: A. Doney; M. Sheppard (2);
 O. A. Sims (2).

CLASS B—SET SUBJECT

- First "Hand Carved", B. L. Gibbins.
 Second "Sound Barrier," B. J. Kozlowski.
 (Equal) "Gnarled", R. F. Corbett.
 Third "Death on the Dunes," E. R. Cornish.
 (Equal) "Nuts and Bolts," Rosemary Johnson.
 "Roof Pattern," A. K. Dietrich.
 Highly Commended: C. R. Bennett (2); Jess Bennett;
 R. F. Corbett; E. R. Cornish; J. Dickson; A. K.
 Dietrich; Anna Ebbs; J. Gleeson; R. M. Kefford;
 B. Kozlowski; E. C. Leigh (2); T. Murray; A. P.
 Pinn; D. M. Saunders; B. H. Sherringham; G.
 Windle; N. Youngman.

CLASS A—OPEN

- First "Glass Silhouette," R. Ritter.
 (Equal) "Sand," N. Ozolins.
 Third "Frenchman," D. McDermant.
 (Equal) "Farm Sheds," A. H. Russell.
 "The White Window," F. P. Hion.
 Highly Commended: A. Doney; F. L. Elrington (2);
 M. Farrawell; F. P. Hion; F. Lewis; K. Malcolm;
 R. Ritter; A. H. Russell (2); M. Sheppard.

CLASS B—OPEN

- First "The Meeting of the Waters," G. A.
 Dalgleish.
 Second "Sparkling Wake" M. J. McNaughton.*
 (Equal) "Back Street," R. C. Greene.
 Third "I'll Lick Anyone," J. P. Gleeson.
 (Equal) "Passing By," G. Windle.
 "Dress Rehearsal," D. M. Saunders.
 "It Signifies," A. G. Reynolds.
 "Linesmen at Work," T. Murray.
 "Wisteria," A. P. Pinn.
 "Sunrise," Eva Gaspar.*
 "Sunset Pattern," A. K. Anderson.
 Highly Commended: C. A. Abrahams; R. F. Corbett;
 G. A. Dalgleish; R. C. Greene; D. G. Lemon;
 M. J. McNaughton* (3); A. P. Pinn; J. Pyc*; A. G.
 Reynolds (2); J. Rogers; C. Tanre*; G. Windle.

WELCOME TO FIVE NEW COMPETITORS

A hearty welcome is extended to the five newcomers whose initials are as follows: E.G. (Warrnambool), M.J.M. (Swansea), J.P. (Temora), W.S. (Mudgee), and C.T. (Paddington). One Second (Equal) and one Third (Equal) and a number of HCs were gained by this small group.

Forthcoming Salons and Exhibitions

- Approx. Closing Date*
Falmouth International Exhibition. July 4
 Information from: M. Wall, Hon. Secretary, Falmouth C.C., Bilbury, Tregenvor Villas, Falmouth, England.
Edinburgh Photo. Society Inter. Exhibition and Salon. July 7
 Information from: D. J. Fraser, 2 Keith Terrace, Edinburgh 4, Scotland.
Royal Photographic Society Pictorial Group. July 29
 Information from: The Secretary, Royal Photographic Society, 16 Princes Gate, London.
Witwatersrand International Salon. July 31
 Information from: Hon. Secretary, P.O. Box 2285, Johannesburg, South Africa.
Antwerp "Iris" Salon. July 29
 Information from: Secretary, J. Em. Berrenbergen, 265 Dambrugstat, Antwerp, Belgium.
Balneario de Panticosa Inter. Salon (Spain). July 10
 Information from: Secretary, Administracion del Balneario de Panticosa, Don Jaime, 1/18 Largaosa.
Danish International Pictorial Exhibition. July 1
 Information from: Society of Pictorial Photography, C/o M. Aage Remfeldt, Havdrup, Denmark.
Dieppe Salon. July 1
 Information from: M. Perault, 105 Rue d'Ecosse, Dieppe, France.
Illinois State Fair International Salon. July 28
 Information from: Miss Evelyn M. Robbins, 2417 S. 11th Street, Springfield, Illinois, U.S.A.
North American Salon. July 25
 Information from: De Witt Bishop, 2548 Eighth Avenue, Sacramento 17, Cal., U.S.A.
Sao Paulo International Salon. July 15
 Information from: Secretary, Foto-Cine Clube, Ban-deirante, Rua Avandandava, 316, Sao Paulo, Brazil, S. America.
New York State Museum of Flower Photographs. July 10
 Information from: W. J. Schoonmaker, New York State Museum, Albany 1, N.Y., U.S.A.
Evansville Inter. Exhibition of Photography. July 19
 Information from: Geo. Basker, 1456 Brookside Drive, Evansville, Indiana, U.S.A.

AN EXTRACT FROM "WHO'S WHO IN PICTORIAL PHOTOGRAPHY 1951-1952"

By C. A. Yarrington

P.S.A. Journal, November, 1952

Australia	Exh.	Prints
Carney, J. P. (Griffith)	.. 16	27
Fried, John O. (Melbourne)	.. 4	6
Gray, A. G. (East Coburg)	.. 7	9
Jessop, B. (Wollongong)	.. 2	3
Love, L. A. (Melbourne)	.. 4	11
Lyons, L. A. (Port Kembla)	.. 5	5
Lyons, Molly (Port Kembla)	.. 2	2
McKay, L. (Brisbane)	.. 3	4
Robertson, E. (Adelaide)	.. 5	12
Yakovenko, Ivan (Hobart)	.. 6	14

The "Amateur Photographer" Empire Overseas Competition

Last year we made special arrangements with the editorial staff of the *Amateur Photographer* (London) to forward to *The A.P.-R.* by air-mail a list of any successful Australasian competitors. The anticipated letter has now come to hand under date February 18 and carries the news that there were no Australian prize-winners this year, although three New Zealanders were successful; these were T. B. Ambrose, of Hamilton, *Silver Plaque*; K. Wright and A. Linney, of the Hutt Valley Photographic Society, *Certificates of Merit*.

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

BALLARAT CAMERA CLUB

At the March meeting, in the absence of the president, Mr. J. Hollway took the chair, and as both the Secretary and Assistant-Secretary were also absent, secretarial duties were carried out by Mr. L. Evans. There was a good attendance and after business was concluded, discussions arose and the evening was a grand success. There was only one competition—the *Open*—which was won by D. Featherston.

During the last month the club has had a feast, almost a surfeit, of good things. The exhibition during the Begonia Festival was a huge success. Over 34,000 people paid to view the various exhibits in the Alfred Hall, where not least of which was the photography. Many had never seen a photographic exhibition and were amazed at the beauty and interest of the pictures and expressed the opinion that if and when there was another, they wouldn't miss it for anything. There were visitors from all States and representatives from a number of camera clubs including Horsham, Melbourne, Photographic Society of Victoria, Geelong Southern Suburbs, Warrnambool, Bendigo and Mildura. It was good to see Mr. Rees, a foundation member of our own club, who left the district 4 or 5 years ago. To prove that he still thinks of us, he brought along a bundle of photographic magazines which were gratefully accepted as an addition to our library.

During Easter members of the A.P.P.S. conducted a rally in the Ballarat district, and Ballarat Club members accepted an invitation to join them in outings to Newlyn on Saturday and Mt. Buninyong on Sunday. In addition our club rooms were utilized on Saturday evening for a screening of the "Caz" Tribute accompanied by tape recordings of that historic event. On Sunday evening colour slides from near and far were screened and viewed by a very appreciative audience. All in all we enjoyed their pictures and found the A.P.P.S. members to be a fine bunch of chaps.

At a committee meeting on April 8 a vote of thanks was tendered to Mr. H. Richmond for the colossal amount of work he did for the recent exhibition and for the club generally. He generously contended that bouquets were due also to several other members. Apart from settling financial questions, a decision was made to call a special general meeting on May 6, inviting the attendance of anyone interested in cine or 35 mm. colour photography, with a view to forming sections within the club.

Mr. H. Richmond reported having seen the Holtermann show in Melbourne, and said there were 12 or 13 photographs of early Ballarat, the most outstanding of their kind he had ever seen. Mr. H. McConnell has recently returned from a motor trip round Tasmania where he took colour shots along the highways and byways. Results are eagerly awaited.

On Sunday, April 11 the Geelong Club will be seeking pictures at the Lerderberg Gorge, near Bacchus Marsh, and at their invitation several car loads from Ballarat will join them. M.S.

PHOTOGRAPHIC SOCIETY OF VICTORIA

The first meeting for 1953, on Feb. 5, attracted a gathering of about sixty members and visitors in spite of a very wet evening. The main item was a demonstration of Table-Top lighting and technique by Messrs. McBride and Fried, using set-ups very ably prepared by Miss Janice McBride. Some plates were exposed in a stand camera and these were immediately developed and prints made to let members see for themselves the possibilities of this fascinating branch of photography.

Following upon this, Mr. E. F. Stringer demonstrated a method of lighting cut glass and crystal ware for the creation of interesting patterns and effects. Mr. E. H. Baxter then demonstrated his method of print mounting, mainly for the benefit of beginners and new entrants in the competitions. Thus the evening was spent pleasantly and profitably in the dissemination of information that should be of value to everyone present.

The Council of the Society has arranged an attractive syllabus for forthcoming meetings, with special stress on demonstrations that will be helpful to the less experienced members. Visitors are cordially invited to the meetings and any who would care to join the Society are requested to communicate with the Hon. Secretary, Mr. E. R. Cornish, 408 Collins Street, Melbourne. Special provision is made for country membership and the services offered render such membership well worth while. E.R.C.

KODAK CAMERA CLUB

We now have a darkroom for our practical work and demonstrations. The Management have very kindly agreed to us using the darkroom on the fifth floor at Collins Street whenever we require it. We have also been given permission to use the Kodak Gallery, Collins Street for our regular club meetings on the 2nd and 4th Wednesdays of each month from 7.30 p.m. to 9.30 p.m.

Our meeting on March 11 was *Print Discussion Night*, when we reviewed the results of the February competition, *Trees and Clouds*. The winners in this competition were: A Grade: 1, J. Kroef; 2, M. Moors; 3, J. Kroef. B Grade: 1, E. Norman; 2 (equal), M. Anderson and N. Davidson.

On March 25, Mr. N. Beale gave us a very interesting and practical lecture on *Emulsion Making* which was appreciated by all members. We are looking forward to the meeting on April 22 when Mr. Teasdale will show us slides of native flowers and birds in Kodachrome. C.W.B.

WEST AUSTRALIAN CAMERA CLUB (INC.)

The Club held its meeting in the new Club Room, The Rural Bank's Social Room, Cremorne Arcade, Hay Street, Perth, on March 26. The subject for the month was *River or Seascape*; many excellent prints were displayed and the results were: 1, L. Buzza; 2, S. Bannister; 3, D. Jukes. After the judging, a criticism of all the prints was given by J. Sunter and S. Willis-Jones.

A talk was given by W. Angove on the meaning of *Art*. As photography is the most junior of all the arts, he said, having not more than 100 years' history, the only thing we can fall back on is the history of painting, music, ballet, sculpture, etc. He then went on to discuss the various arts and to show how an interest in these was really necessary to become a good pictorial photographer.

At the conclusion of the talk, the President thanked Mr. Angove and the members of the club showed their appreciation in the usual manner. A.M.P.

PRESTON PHOTOGRAPHIC CLUB

Mr. Eric Merton of Kodak Ltd. introduced a novel feature in speaking on the subject *Composition* at the meeting on Feb. 23. Mr. Merton illustrated his talk with full colour reproductions of paintings instead of the customary photographs. The main point Mr. Merton endeavoured to illustrate was that there were four strongest centres of interest in any rectangular space—the intersection of the lines dividing the space into horizontal and vertical thirds. Reference to the reproductions showed that main centres of interest fell at these points in each of the illustrations. Especially is this necessary with monochrome studies, where we have not the natural attraction of the warm colours available and must rely on tonal contrasts.

The competition *Holiday Mood*, judged by Mr. M. J. Henderson, resulted: *A Grade*—1, A. Smith; 2 and 3, L. Gray. *B Grade*—1, W. Stringer; 2, W. Marshall; 3, W. Hancock.

Mr. Athol Shmith spoke at the meeting on March 23 on the "photofinish" process used on racecourses. With the aid of charts, etc., the speaker gave members a very clear explanation of the methods used and exhibited pictures of an actual race.

The first April meeting was addressed by Mr. D. G. Lascelles who gave an interesting resume of the problems and methods of document and half-tone copying (including reflex copying), showing a number of carefully prepared charts which indicated the results obtained under various conditions of processing.

Mr. M. M. Baker, Hon. Secretary, 14 Haig Street, Heidelberg West, is always pleased to hear from interested photographers, and visitors are welcome at our meetings. E.H.B.

BRISBANE CAMERA CLUB

On account of the weather we were unable to hold our second meeting for February. The Set Subject for March was *Figure Study*. This subject created considerable interest and brought forth some very fine results. Mr. F. Masters presided over an attendance of thirty-one members and six visitors, and among those present was Mr. D. Njic, who was on the staff of U.N.O. for some time and is scheduled to give a lecture later in the year on *Photography Overseas*. Our judges, Miss A. Hobday, Mr. R. Gregory, A.R.P.S., and Mr. G. Grant-Thomson, A.R.P.S., made the following awards after they had given their criticisms: *Print of the Month*—W. Hughes. *A Set*—1, W. Hughes; 2, F. Scruse; 3, W. Prior. *A Open*—1, W. Hughes; 2, G. Jurat; 3, T. Scruse. *B Set*—1, W. Tate; 2, S. Smith. *B Open*—1, H. Standfast; 2, K. O'Halloran; 3, A. Fraser. A.T.

MACKAY CAMERA CLUB

The Club continues to progress favourably. So far we have had an average attendance of about twenty members, with several prospective members in view. Our programme committee has arranged a series of demonstrations and lectures. Mr. Schmidtko provided the first demonstration on enlarging, very kindly bringing along all the necessary apparatus himself. It is hoped to have a different demonstration at each of our regular fortnightly meetings.

We have had one field day to one of the local beaches. Those fortunate enough to attend were very enthusiastic at the results. More field days have been arranged. We have also held our first competition, and the entries were very encouraging. Mr. Breakwell was awarded first in the A grade section, and Mr. A. Howard first in the B grade. Competitions will be held once a month. R.I.

TOWNSVILLE CAMERA CLUB

The Club got away to a flying start in the New Year after being in recess over the festive season until the beginning of February. First meeting of the year was held for the election of permanent officers for the rest of the term, these being: *President*, E. R. Treloar; *Vice-Presidents*, W. A. Hammond and H. A. Butler; *Secretary*, Miss M. Chester; *Treasurer*, R. Diener; *Committee*, A. W. Trotter, S. Kelly, M. J. Grills, and Miss Z. Fien. Sub-committees were also elected, these being *Print*, *Social*, *Outings* and the all-important *Panel of Judges*, whose job is to grade the members.

The general meeting was held on Feb. 26 and twenty-six members were in attendance. Mr. Treloar delivered a lecture on "35mm.," and *Question Box* followed. The evening was concluded by a screening of movies by member H. A. Butler.

Field Day was held on Mar. 8 at Crystal Creek half-way up Mt. Spec at a distance of forty miles from Townsville. Twenty-five members attended. M.C.

UPPER HUNTER PHOTOGRAPHIC ART GROUP

At a meeting held in Scone on April 8, nine foundation members formed a club for the advancement of photography in the Upper Hunter Area. The membership now totals 13 with the possibility of many new members. The joint convenors of the meeting D. M. Saunders and K. J. Tester were elected *President* and *Secretary/Treasurer* respectively.

Any help from other Clubs in the way of groups of prints for discussion amongst our members, manuscripts which could form the basis of lectures, or demonstrations or any other suitable matter would be welcomed by the Secretary, 36 Oxford Road, Scone.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The annual competition for a picture photographed at the Royal Hobart Regatta was judged on March 10 by Mr. C. Colvin of the Regatta Association Committee and the results were: 1, A. Walters; 2, A. Roberts. The judge favourably commented on photographs shown by Messrs G. Kirwan, F. G. Robinson and O. Truchanas. The *Open* section was judged on the same evening, when O. Truchanas and I. Yakavenko were the successful competitors.

Mr. M. W. Murray gave a demonstration of *Speed Photography* on March 24 when members tried their skill at snapping a moving object. The lecturer was assisted by Mr. J. McLeod in developing the films. The President, Mr. P. C. Tapping, spoke on the importance of this class of work. F.G.R.

13th INTERNATIONAL FOCUS PHOTO SALON OF AMSTERDAM

An advance entry form has been received for the above showing that entries close on Aug. 25. Reference is made to the "Year of the Floods—Year of the Reconstruction" and that a special souvenir medal, "bearing the arms of Zealand, our most flooded province" together with the device "Luctor and Emergo", will be awarded to every exhibitor gaining three (out of 4) acceptances in either colour or black-and-white. Address: Secretary, Focus Fotosalon, Zuider Stationsweg 33, Bloemendaal, Holland.

The 'Last Page'

CHRISTCHURCH P.S. CLUB ACTIVITIES

Put Together (or pulled apart, according to the opinion of the reader), by Ray O'Daniels

(From the Christchurch (N.Z.) Photog. Soc. 'Highlight', Sept.-Oct., 1952.)

MONOCHROME LANTERN SLIDE COMPETITION

The only expansive features of this competition, held on July 16, were the length of its title and an enveloping fog which cut our attendance to a mere fifty-five, about thirty per cent. below average. There were but two entries of six slides each! And this, mind you, from a club that is fervently projection conscious—provided the spectrum is present. Instead of the spectrum we had the *spectre* of non-participation. Two entries! This must be a reflection of some sort, maybe on our intelligence in retaining this competition in the Syllabus in the face of obvious dis-interest.

And yet, how superior to a print is the lantern slide in the presentation of a monochrome subject. It can match tone for tone with the longest scale negative, an impossibility on a print viewed by reflected light. It has a depth and brilliance that is the envy of print makers. But the fact remains, at present the monochrome is totally eclipsed by its colour counterpart . . .

*I think that I shall never see
A winning print by little me,
A print with sparkle, snap, and pep
And tonal range that's right in step;
A print that's well composed and neat;
A print with sharpness hard to beat.
If a print like that you want to see,
Ask Seymour, Vania, George—not me.
Winners are made by folks like that,
But every print I make is flat!*

—Lillian Bauer

From California Camera Club's 'The Viewfinder', Sept. 1952.

* * *

From the Adelaide "Advertiser":

Canberra, Oct. 8,

By a decision of the House of Representatives, *Hansard* will carry reproductions of photostatic copies of documents produced in the house tonight by Mr. A. D. Fraser (Lab., N.S.W.). Mr. Fraser produced photostatic copies of documents dealing with matters connected with a land valuation dispute between Mr. Cramer (Lib., N.S.W.) and the Housing Commission of N.S.W.

* * *

December, 1952, issue of (U.S. "Popular") *Photography* carried the results of that magazine's 1952 Contest. It would appear as though 150 dollars is Australia-bound, viz., 100 dollars to J. B. Pomeroy (Ainslie, Canberra) for his colour shot *Evening Gold*, and 25 dollars each in the black-and-white section to J. B. Crook (Melbourne) and R. G. Miller (Brisbane) for their respective pictures *Aunt Mary* and *Down to Earth*.

* * *

Editor G. Thomas, F.R.P.S., F.P.S.A., reprinted W. H. McClung's article "Gadgets" in *The Viewfinder* (Bangalore) for March, 1953.

Full marks (almost!) to S. J. Balma (Innisfail) for gaining three colour acceptances at the 8th New Zealand International Salon. Writes S.J.B.:

"I really get a kick out of submitting slides at the various International Salons, and I am tickled pink when I get their note advising that I have had some of the slides accepted. I find that colour work is very interesting, and when you really get it down to a fine art, it is every bit as complicated as black-and-white; as a matter of fact, more so, because with black-and-white one can monkey about with the negative or print, but with colour one has to be just right from start to finish." He concludes by telling us how much he enjoys his membership in the A.P.P.S. as a member of both black-and-white and colour circles.

We always appreciate hearing from friend Balma—he must surely be our No. 1 A.P.-R. enthusiast, sending eight copies of each monthly issue to pen-friends throughout the world!

* * *

Self-explanatory letter from Arcadio Bora (Santa Maria del Rosario, Havana, Cuba):

"The writer of this letter is an enthusiast of photography for long years ago, and I am very anxious to explain to you I received an issue of your magazine from a friend in Australia.

"As I am looking for other friends that use 35mm. cameras and also use slides in order to exchange slides and negatives, I would like if it is possible for you that you insert a little ad. in your paper so that I may contact another photo fans in your land explaining my wishes. I want you to know I use Kodak products in my darkroom and I will be very pleased if some day I receive some answers from your magazine.

"I do not have words how to thank your favour and the only that I may tell you think I will be your friend in Cuba for anything that you need from here."

Accompanying the letter was a leaflet reading as follows:

"Wish to exchange negatives of all sizes and subjects of your country for those of mine, with sale rights included. Only original negatives black-and-white and colour with description of each scene exchanged. I will give in exchange of your negatives as follows: negatives in black-and-white and colour, black-and-white photo prints, used stamps, coloured postcards, First Day Covers, or will give other items in exchange for your negatives or slides."

* * *

W. J. Chapman (Stawell) writes:

"A few months ago I accidentally discovered what turned out to be a really wonderful 'weed or tree destroyer,' all through losing a very nice standard rose and also a cotoneaster nearly eight feet high. I had emptied a tray of exhausted fixing bath near a drain and in a few days the two trees showed signs of wilting; before a fortnight had elapsed they were as 'dead as door-nails.' I did not for one minute think that such a thing could happen with a fixing bath, but to make sure, the other day (three days ago to be exact) I poured a jugful of the same liquid on some weeds in the street. Today they are as dead and as brown as they could be.

"I suppose Kodak knows full well the merits of the formulae of its acid fixing bath, but it may never have given a thought to the idea of weed destruction. However, now you know that when a bath's virtues are finished as a fixing bath, the solution can serve this useful purpose as well.

"Always be careful you do not put any of the liquid near any plants that you value, for in a very short while you will be saying 'goodnight' to them!"



Detail of Merlin photograph
No. 18772 (March *A.P.-R.*,
page 163), enlarged about four
times.

The Royal Photographic Society is now a hundred years old, and an exhibition of photographs, books and apparatus at the Science Museum in South Kensington, London, shows what a century it has been. The process that W. H. Fox Talbot hit upon in his country home was the foundation of modern photography and has affected the visual experience of almost the whole of mankind. Its descendants—the cinema, news and magazine pictures, radio-photography, industrial photography, the television-camera, aerial mapping—multiply still. Not all, incidentally, are as modern as they seem. For as the exhibition shows, Fox Talbot himself took some of the earliest micro-photographs. Technical development has been continuous and rapid, but quality and artistic excellence achieved a standard at the very beginning of things, which some think has hardly been surpassed with all the range of modern equipment.

The story, of course, covers rather more than a century. Fox Talbot produced successful photographs from 1842, and the first book to be illustrated by photographs was his "Pencil of Nature," published in 1844, and shown in the exhibition. Mrs. Julia Margaret Cameron, whose wonderful portrait-studies of the great Victorians are now well known, was born in 1815. As for the cinema, the majority who had never heard the name of the United Kingdom pioneer William Freize-Greene before a film of his life and struggles was made in celebration of the Festival of Britain in 1951, can find at the Science Museum a camera which he used in 1890 and some of the films which he made about the same time.

A parliamentary friend of mine who was examining this apparatus with much interest told me that he had just seen in the House of Commons Library some of the astonishing results of "Operation Floodlight," in which Mosquitos and Lancasters of the Royal Air Force carried out a complete photographic survey of the East Coast flood areas which has been of very great service to the authorities.

U.K. Information Office Press Release.

Thanks to a valuable suggestion from V. J. Rogers (Toowoomba) we have been able to locate a large number of negatives which are the work of Richard Daintree, who was well-known for his geological work in Queensland in the early days. The negatives would have been made by the wet plate period and would date 1864/1878. They are 443 in number and the subjects are mainly of geological and anthropological interest.

Commenting on the Bradley story (*A.P.-R.*, Sept. 1952), A. J. Perier has now supplied some additional data on panoramic cameras. The first panorama pictures were shown in Sydney by a Mr. Vannimen, an American visitor, long before any suitable camera was available here. To begin with, an eight-inch instrument was imported for Messrs. Ward and Farran for use in their Pitt Street studio. A little later Messrs. Baker and Rouse obtained a similar camera for the Government Printer at Brisbane. Next came the Kerry Cirkut camera, which was acquired for the express purpose of recording the visit of the American Fleet in 1908.

The Holtermann Collection is to be used by a research scholar of the National University, Canberra, for important researches in urban geography. The area to be covered mainly relates to the southern highlands of N.S.W.

* * *

K135 enthusiast (C. A. Fordham, Arncliffe) reports that he has seen all four showings of *The Holtermann Collection*—can anyone else equal this achievement?

* * *

Australia's Oldest Photographs Go Before the World's Newest Camera!—under this intriguing title a selection of prints from *The Holtermann Collection* was discussed by the Editor at a special private demonstration of television arranged by A.W.A. on the afternoon of March 27th. What would Merlin and Bayliss have thought of this?

* * *

We are indebted to H. J. Rumsey (of Vernham's Green, Dundas, N.S.W.), well known for his historical studies of early North Sydney, for the loan of about twenty-five negatives of the 1865 period, photographed by Dr. Ward, pioneer medical practitioner of that district. These are all stereoscopic views and may well represent Australia's earliest surviving examples of stereo-photography.

Full marks to Editor H. L. Greening, aided and abetted by Photograph Editor V. K. Vincent—*Smoke Signals* (staff magazine for W. D. and H. O. Wills) for Feb.-Mar. 1953, consisted of 32 pages—and of these two-thirds were completely filled with high grade pictorial reproductions.

* * *

From Mr. C. F. Meade (Hon. Sec., Darwin Camera Club) comes news that the club is organising a large-scale photographic contest in conjunction with the Darwin Show to be held August 1st/3rd. Full details can be obtained from the Secretary, Mr. C. F. Meade, P.O. Box 89, Darwin, N.T. Entries close in Darwin on July 22.

* * *

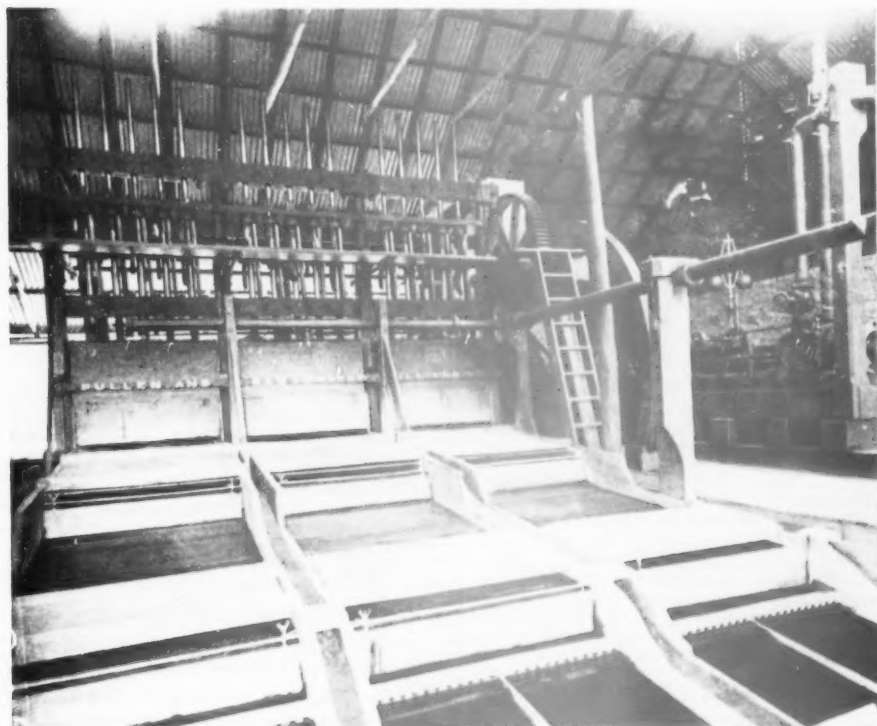
School-boys and school-girls are showing great interest in the *Inter-School Photographic Competition* for 1953 which is being sponsored by *The Argus* (Melbourne). Entry forms are obtainable from that newspaper; entries close June 12.

* * *

Full marks to progressive Boggabri (N.S.W.) State School on the formation of a Camera Club under the guidance of teacher K. Hurst. Kodak field representative Ray Hillman was guest speaker at the initial meeting.

Pullen and Rawsthorne's 'new' crushing battery erected at Hill End in June, 1872—this was the battery through which passed the giant specimen (see page 276). It was an Australian production of "P.N.R." and was featured by the firm in an advertisement in the *Illustrated Sydney News* for June, 1872.

(Year, 1872; photographer, Merlin; format, 10" x 12")



'HE' INVENTED PHOTOGRAPHY

Kodak Bulletin (Kodak Ltd. (U.K.) employees' magazine) for Sept. 1952 gave an interesting illustration and historical summary by Dr. D. A. Spencer. The illustration was "a composite portrait of the better-known names in the history of photography, choosing as far as possible portraits showing the same aspect of the face. These were then enlarged to make positive transparencies in which the distance between the eyes was the same. These enlarged transparencies, each of which was a ghost image, were then assembled in register, using the eyes as registration points, and the composite sandwich illuminated from behind and photographed to produce the master negative of the 'inventor' of photography!"

The following photographic pioneers appear in this composite portrait:

Nicéphore Niepce (1765-1833), who made a direct positive before 1829.

William Henry Fox Talbot (1800-1877), who invented the paper negative process in 1835.

Louis Jacques Mande Daguerre (1787-1851), who invented the daguerreotype in 1837.

Joseph Bancroft Reade (1801-1870), who claimed the first use of sodium thiosulphate for fixing in 1837.

Sir John Herschel (1792-1871), who discovered sodium thiosulphate and coined the word 'photograph'.

Josef Petzval (1807-1891), who designed the first lens for photographic purposes in 1840.

Niepce de Saint-Victor (1805-1870), who invented the albumen process, the first successful glass negative technique, in 1848.

Frederick Scott Archer (1813-1857), who invented the collodion or wet-plate process in 1851.

Sir Joseph William Swan (1828-1914), who invented carbon printing by transfer in 1864.

Richard Leach Maddox (1816-1902), who invented gelatino-bromide dry plates in 1871.

Hermann Wilhelm Vogel (1834-1899), who discovered the principle of making photographic emulsion sensitive to all colours in 1873.

George Eastman (1854-1932), who perfected roll film and invented the Kodak system in 1888 which brought photography to all.

Charles Vero Driffield (1848-1915), who, in 1890, with Ferdinand Hurter (1844-1898), discovered the mathematical relationship between negative exposure, development and density.

• • •

"Artificial Light and Photography"

We have just received an advance copy of the recent addition to Philips' Technical Library, "Artificial Light and Photography." This is a 360-page volume of format 7" x 11", which represents the most thorough and detailed coverage of the use of artificial light for photography that has been yet undertaken. The authors are G. D. Rieck and L. H. Verbeek.

The Philips Company states the book is "A sumptuous encyclopaedic handbook," and these words certainly describe the production, which is printed on art paper throughout and profusely illustrated in both black-and-white and colour. The text is supported by full technical details and lighting diagrams, these being contributed by photographers of international repute.

The volume deserves to establish itself as the principal reference book on this subject. The topics

covered are: The Theory of Light; Lighting; Exposure; Colour Response; Design and Construction of Lamps; Flash Bulbs and Their Use; Good Discharge Flash Tubes.

We suggest that those interested in the volume should make contact with one of the interstate branches of Philips' Electrical Industries of Australia Pty. Ltd.

• • •

The Editor was interviewed by Frank Legg in his *Week-end Magazine* (Australian Broadcasting Commission) on the evening of February 21st. The subject of the interview was *The Holtermann Collection*.

• • •

Stimulated by the notable success of their last year's Australian Salon, the Goulburn Photographic Group are now "going International" with their 1953 *First Goulburn International Salon*. The recommended practices of the *Photographic Society of America* are to be followed. Closing date for entries: 18 September. Details from: Salon Secretary, Suite 3, Halsbury House, Montague Street, Goulburn.

Advertisements in a Sydney newspaper of date December 1st, 1854:

DAGUERRETYPE AND PHOTOGRAPHIC APPARATUS

Gentlemen amateurs desirous of becoming acquainted with the beautiful and lucrative art of Photography, have now an opportunity (seldom to be met with in the colonies) of acquiring a thorough knowledge of the whole process of taking portraits and views by the action of light, including all the most recent methods of taking pictures. Price of the apparatus, in accordance with the size of the picture desired, as under:

No. 1. Complete whole size Daguerreotype apparatus for taking views 8 x 9, and portraits 8 x 6, with compound achromatic lens, suitable for any process, snugly packed in portable cases, with bottles for chemicals, etc. Price 27 guineas.

No. 2. Complete half-size ditto ditto. Price 16 guineas.

No. 3. Complete quarter ditto ditto. Price 10 guineas.

Also a very choice selection of frames for the above, assorted sizes, oval and square, in gold and composition; passe partouts, morocco cases, and a few dozen elegant silk velvet cases, lined with white satin.

WOOLCOTT AND CLARKE,

Musicellers, Printers and Publishers,
555 George Street next Bank of Australia.

A complete guide to Photography, containing simple and concise directions for obtaining Views, Portraits, etc., by the action of light on prepared surface of paper, glass and metal, including the most recent improvements in the Calotype, Daguerreotype, collodion, albumen* and waxed paper process; and with the method of taking Stereoscopic Pictures, by W. H. Thornthwaite, author of "Photogenic Manipulation," Etc. Price 5s., in cloth, post free, 5s. 6d.

WOOLCOTT AND CLARKE,

Musicellers, etc.

Next Bank of Australasia, 555 George Street.

*The misspellings are as they appeared in the advertisement.

Just off the press!

"The
KODACHROME
Book"

Here is the full story of Kodachrome Film—how it works, types, storage, filters, outdoor lighting and exposure, indoor lighting and exposure, screening, filing, cleaning, making colour prints, and technical information with exposure tables.

It is, without a doubt, the 'good book' of Kodachrome workers and is a 'must' for every photographer's library. All the facts and figures have been brought up-to-the-minute; includes six enlarged reproductions from 24 by 36mm. Kodachrome originals.

GET YOUR COPY TODAY

PRICE: 2/-

From Kodak Dealers Everywhere

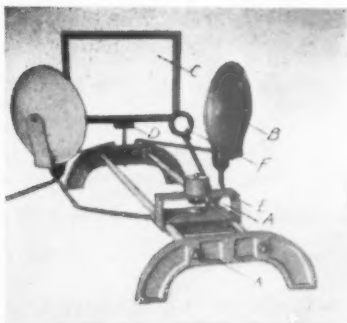


KODAK WAXING SOLUTION

Now processed from a vastly improved formula, Kodak Waxing Solution is proving 'the answer' to pictorial and exhibition workers. It gives that fascinating 'wet look' to your prints; it enhances the depth of detail in the shadows; it provides a protective coating to guard against dust, finger marks, or damage to delicate retouching. Can be applied by dipping, brushing, or spraying the prints. In 4-oz. bottles.

Price: 8/11

From Kodak Dealers Everywhere



Austral Cine Titler and Copier

Now you can make your own titles... filmed with your own camera... for your own movies—so easily, too. Basic parts are—A: Base and Camera Platform; B: Reflectors; C: Frame; D: Frame Support; E: Platform Extension Block; F: Supplementary Lens. Each reflector (designed to accommodate a 250-watt E.S. Photo-flood Lamp) is set on a pivoting rod to permit full concentration of light at any angle desired.

Price: £11/19/9

Commencing a New Series!

KODACHROME KODASLIDE SETS

of Australian Scenic Interest

"SYDNEY"

—is the first set of a new series of Kodachrome Kodaslide Sets featuring Australian Scenic Interest. Here is the genuine photographic souvenir presented in brilliant full-colour Kodachrome and depicting the beauty spots of Sydney in their colourful glory.

These slides are a definite 'must' for every colour enthusiast's collection. On the other hand a Kodaslide set makes a wonderful gift—particularly to overseas visitors or to send abroad to 'show off' Australia. Each set comprises twelve slides mounted in Kodaslide Ready-Mounts. Individual slides may also be purchased. Future production plans embrace other capital cities.

PRICE: £2/10 - per set

4/6 per single slide

From Kodak Dealers Everywhere

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney

CAMERAS

- 820—Finetta, 24 x 36mm., f/5.6 lens, always-ready case £6
- 823—Goldi, 16 on 127, f/4.5 lens, Vario shutter. Price £9/15/-
- 830—Six-20 Kodak Jiffy, Twindar lens .. £5/7/6
- 831—V.P. Kodak Special, f/4.5 lens, Diomatic shutter. Price £9/15/-
- 841—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price £12/15/-
- 860—Ensign Selfix 420, f/4.5 lens, 4-speed shutter, £12
- 863—Argus, 24 x 36mm., f/4 lens, always-ready case. Price £12
- 864—Korelle, 16 on 127, f/4.5 lens, Compur shutter, case £12
- 869—Rolleiflex, 2½" x 2½", Tessar f/4.5 lens, always-ready case £28
- 870—620 Kodak Senior, f/6.3 lens, Kodak shutter, £6
- 200—Ensign Commando, Ensar f/3.5 lens, Epsilon shutter £46/15/-
- 200—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed shutter £30
- 200—Derlux, 16 on 127, f/3.5 lens, case £15
- 200—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price £14

KODAK STORE, 379 George Street, Sydney

CAMERAS

- 766—Ensign Selfix 16-20, 1½" x 2½", Xpres f/3.5 coated lens, 8-speed Epsilon shutter, always-ready case. Price £24
- 906—Ensign Auto-Range, 2½" x 2½", Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder. Price £29/10/-
- 779—Robot, Xenon f/1.9 lens, 6-speed shutter, release, lens hood, filter, always-ready case, £67/10/-
- 905—Six-20 Kodak "A", 2½" x 3½", K.A. f/4.5 lens, 8-speed Epsilon shutter £14/10/-
- 712—Ensign Ranger I, 2½" x 3½", Ensar f/6.3 lens, 3-speed shutter £11
- 901—Flexaret IIIB, 2½" x 2½", Meopta f/3.5 lens, Prontor-S shutter, adapter, 4 filters, always-ready case £45

- 949—Leica IIIF, 24 x 36mm., Summitar f/2 coated lens, speeds 1 sec. to 1/1000, synchro., always-ready case £133/10/-

- 975—3A Autographic Kodak, 3½" x 5½", K.A. f/6.3 lens, 7-speed shutter, coupled rangefinder, leather case £6

- 903—Six-20 Kodak "A", 2½" x 3½", K.A. f/4.5 lens, 4-speed Epsilon shutter £12

CINE

- 939—Kodascope Model D Projector, 16mm., 500w. lamp, resistance, take-up spool, leads and case. Price £28
- 934—Single-gear Rewind, mounted on board, two 8mm. feature films £3
- 930—Shelton Single-frame Film Strip Projector, Model B, lead, case £13/10/-
- 790—Scalare Projector, 16mm., 50mm. f/1.5 lens, 500w. lamp, leads, case £114
- 965—Emel C93 Cine Camera, 8mm., 3 lenses in turret head (Cinor B f/2.3 coated lens, 12.5mm. Cinor B f/1.9 coated lens, 50mm. Cinor B f/3.5 telephoto lens), cap, key, 2 viewfinder lenses, case. Price £120

SUNDRIES

- 951—Leitz Vidom Universal Finder .. £14/10/-
- 954—Sixtus Model "C" Exposure Meter .. £6
- 974—Neutral Density Filter No. 2, for Model "BB" Cine-Kodak 15/-

LENSES

- 952—Summar, 50mm., f/2 coated, and cap .. £25
- 940—Tessar, 15cm., f/4.5, in focusing mount .. £12
- 941—Tele-Tessar, 25cm., f/6.3, lens cap .. £15/15/-

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- 670—Six-20 Kodak "A", f/4.5 lens, 8-speed shutter. Price £17
- 887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder £33/10/-
- 906—Retina II, Xenon f/2 coated lens, coupled rangefinder, always-ready case £60
- 964—Ensign Selfix 420, Ensar f/4.5 lens, Compur shutter, leather case £14/10/-
- 991—Flexaret III, Meopta f/3.5 lens, Prontor shutter always-ready case £36

- 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter £13/17/6
- 1070—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter £11/18/6
- 1080—Super Ikonta Model 530 2, 2½" x 3½", Tessar f/4.5 lens, always-ready case £38
- 1098—Six-20 Brownie "D", built-in portrait lens. Price £1 17/6
- 1101—Six-20 Folding Brownie, Anaston f/6.3 lens, 2-speed Dakon shutter £7/10/-
- 1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price £15 10/-
- 1117—Voigtlander Bessa, 2½" x 3½", Vaskar f/4.5 coated lens, Prontor S shutter £14/17/6
- 1124—Ensign Selfix 16-20, Xpres f/3.5 coated lens, 4-speed shutter £25

KODAK STORE, 45 Elizabeth Street, Hobart

CAMERAS

- 1038—Ensign Ranger I, 8 on 120, Ensar f/6.3 lens, 3-speed Trikon shutter £12
- 1054—Rex Aiglon, reflex, 2½" x 2½", f/4.5 lens, 5-speed shutter, always-ready case £10
- 1042—Ensign Auto-Range, 12 or 16 on 120, Ensar f/3.5 lens, coupled rangefinder, always-ready case £45
- 1034—Foca Model 1, 24 x 36mm., Oplar f/3.5 coated lens, always-ready case £35
- 1099—Semm-Kim, 24 x 36mm., f/2.8 lens, 8-speed synchro. shutter, case £19 10/-

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- 9599—Leica IIIC, 24 x 36mm., Summarit f/2 coated lens, speeds 1 sec. to 1/1000, always-ready case £105
- 9588—Retinette, 24 x 36mm., Reomar f/4.5 coated lens, speeds 1 sec. to 1/300, always-ready case £22
- 9583—Voigtlander Vito, 24 x 36mm., Skopar f/3.5 lens, speeds 1 sec. to 1/300, always-ready case. Price £16 10/-
- 9582—Welta, 2½" x 2½", Zeiss Tessar f/4.5 lens, speeds 1 sec. to 1/300, always-ready case. Price £12 10/-

- 9577—Rolleiflex, 2½" x 2½", Zeiss Tessar f/3.5 lens, Compur-Rapid shutter, Rolleikin 35mm. back, 2 lens hoods, 4 filters, always-ready case, £115
- 9567—Graflex Model "D", 3½" x 4½", Ross Kodak f/4.5 lens, roll holder, 2 D.D. slides, leather case £39 10/-
- 9566—Zeiss Ikonflex, 2½" x 2½", Zeiss Tessar f/3.5 lens, Compur-Rapid shutter, flash synchronised, always-ready case £55
- 9543—Baldina, 24 x 36mm., Victor f/2.8 lens, speeds 1 sec. to 1/200, always-ready case £12 10/-

CINE

- 9601—Cine-Kodak Camera 16mm., Model "BB", f/1.9 lens, leather case £55
- 9586—Cine-Kodak Camera 8mm., Model "60", f/1.9 lens, leather case £45
- 9581—Cine-Kodak Camera 8mm., Model "55", f/2.5 lens, leather case £47/10/-
- 8579—Bell & Howell Sportster, 8mm. camera, f/2.5 lens, speeds 8, 16, 32 and 64 F.P.S., leather case £48 10/-

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

- 1797—Kodak 35, 24 x 36mm., K.A. f/3.5 lens, coupled rangefinder, always-ready case £43/10/-
- 1782—Retina I, 24 x 36mm., Xenar f/3.5 lens, always-ready case, Weston Master II meter, £36 10/-
- 1784—Goldi, 1½" x 2½", Xenar f/3.8 lens, Compur shutter £16
- 1817—Retina II, 24 x 36mm., Xenon f/2 lens, Compur shutter £66
- 1854—Bolsey B/2, 24 x 36mm., Wollensak f/2.2 lens, always-ready case, Bolsey flash gun, £68 10/-
- 1794—Kodak Bantam Special, 28 x 40mm., K.A. f/4.5 lens £9 18/6
- 1808—Kodak Monitor, 2½" x 4½", K.A. f/4.5 lens, No. 2 Supermatic shutter £19 18/6
- 1831—Iloca Stereo, 24 x 36mm., Jitar f/3.5 lens, Prontor shutter, always-ready case, Cinei viewer £59 10/-
- 9381—Flexo, 2½" x 2½", Ennar f/3.5 lens, Prontor-S shutter, always-ready case £33
- 9343—Ensign Selfix 820, 2½" x 3½", Ross f/3.8 lens, Epsilon shutter £24
- 9399—Voigtlander Prominent, 24 x 36mm., Noctron f/1.5 lens, Synchro-Compur shutter, always-ready case £82/10/-

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The smart twin-lens snaphooter with big reflex finder that "previews" the picture before the shutter's clicked.



1. Four big features: Almost picture-size finder, speed into action, more pictures per film, and flash synchronisation.
2. Brilliant viewfinder shows every detail of the picture to be.
3. Pre-focused top-quality Meniscus lens is always set for sharp pictures; snapshot or "bulb" shutter settings.

4. Favourite for flash pictures at night . . . thanks to flash synchronised shutter (for use with Kodak Flashholder).

Price:

£4/1/0

5. Sturdy, moulded body with metal fittings, collapsible hood, braided neck cord.

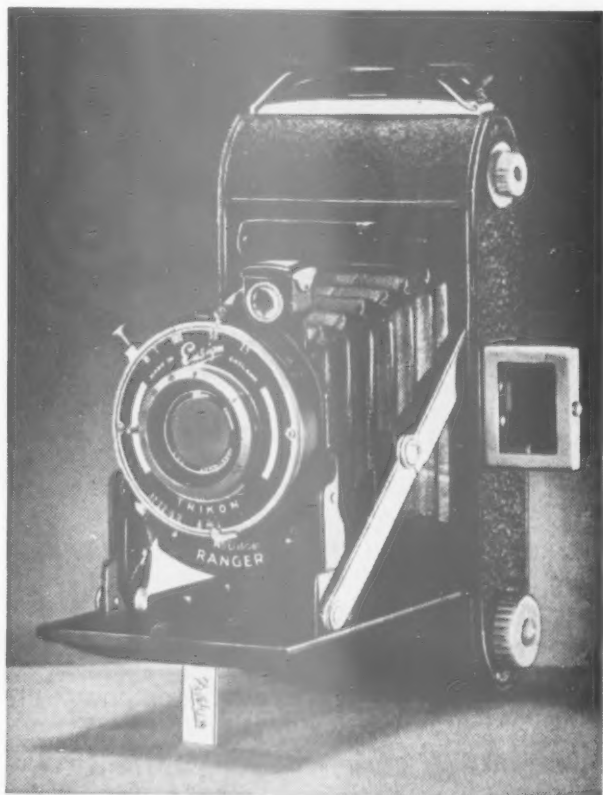
6. Modern push-button shutter release for steady camera control.

Loads with Kodak V127 film for 12 pictures, $1\frac{5}{8}$ by $1\frac{5}{8}$ ins.

Ensign RANGER

MODELS
1 and 2

Popular because they efficiently handle all the tasks you want—from family snapshots to prints of salon quality.



1. Carefully designed and styled—in two versatile models (Model 1 shown).
2. Highly corrected Ensar f/6.3 lens—sharp in detail, clear in definition.
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5. Easier-to-use eye-level viewfinder—Model 1 has waist-level finder in addition.
6. Both models of robust metal construction—attractive black finish, satin-chrome fittings.

Prices:

Mod. 1 £14/14/6

Mod. 2 £16/11/3

Loads with Kodak V120 film for 8 pictures, $2\frac{1}{4}$ by $3\frac{1}{4}$ ins.



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Get distinction into your salon and *A.P.-R.* contest prints—make your next batch on Old Ivory paper.

Kodak
TRADE MARK

3½" x 4½" (25 sheets)	5 -	8" x 10" (10 sheets)	11 5
3½" x 5½" (25 sheets)	6 10	10" x 12" (10 sheets)	17 1
4½" x 6½" (10 sheets)	4 5	12" x 15" (10 sheets)	25 7
6½" x 8½" (10 sheets)	7 10	16" x 20" (10 sheets)	45 6

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